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No. 2,773 Thursday, November 24, 1960 Vol. 522

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Lyons Maid

NEWS HIGHLIGHTS . . .

Local authority talks with BBFC

PROBLEMS of film censorship concerning local authorities and the BBFC will be discussed by representatives of the Association of Municipal Corporations, the County Councils Association and the BBFC at talks early in the New Year.

A definite date for the meeting has not yet been fixed, but a spokesman for the Association of Municipal Corporations said this week: "It will certainly not be before the New Year. The main reason for this is that we are still finding out how many of our members are interested in the talks."

He added: "My guess is that they will be held about the beginning of February."

The discussions will revolve around the local authorities' criticism that "there is too much violence in films" and, on the other hand, the BBFC's concern at recent appeals against censorship by some of the authorities.

John Trevelyan, BBFC secretary, commented: "The problems are of mutual concern. We have been trying to get the meetings fixed up for about 18 months and hope that they will now be held in the near future."

20th-Fox appoints Rogell

SID ROGELL has been appointed temporary head of all Twentieth Century-Fox production in Europe to succeed Bob Goldstein. The appointment was confirmed in London this week by company president Spyros P. Skouras. Mr. Rogell has been under contract with 20th-Fox as executive production manager at the Beverly Hills studio for the past 10 years and was recently sent to London to check on the production of "Cleopatra."

The company states: "Because of his great production experience and the importance of Fox's film schedule in Britain and Europe, Mr. Skouras asked him to stay on in place of Bob Goldstein."

Rank buys two Belfast cinemas

THE RANK SUBSIDIARY, Odeon (Northern Ireland), will take control of the Grand Opera House and the Royal Hippodrome, Belfast, on November 28, following negotiations this week with the theatres' owners, Warden Limited.

No price has so far been named in the transaction, but the figure of £55,000 was previously mentioned in connection with the Opera House. The inclusion in the deal of the Hippodrome, one of the largest cinemas in Belfast and adjoining the Opera House, came as a complete surprise.

R. C. Eveleigh, managing director of Odeon (NI), has given the assurance that "there are no plans or intentions to convert either of these theatres into a bowling alley or to use either for purposes other than entertainment."

'Cleopatra' decision this week

A DECISION on whether production will go ahead in Britain on "Cleopatra"—held up because of Elizabeth Taylor's illness and poor weather—was expected yesterday (Wednesday) after negotiations with Lloyd's for the picture's reinsurance.

On Monday, Spyros P. Skouras, president of Twentieth Century-Fox, instructed his insurance brokers to obtain reinstatement of half the original £1,700,000 cover for the film. Costs of the film so far are estimated at £850,000.

Mr. Skouras has said that London production will be abandoned unless the reinstatement coverage is obtained within a fortnight.

In the meantime, Reuben Mamonlian has received a cabled invitation to complete the film in Yugoslavia from Mr. Pavlovitch, official Yugoslavian film delegate in France.

Rank cinemas regrouped in 7 regions

AN IMPORTANT reorganisation in CMA regions throughout the country, involving the grouping of cinemas into seven regions instead of the present 10, will come into effect from January 8, 1961.

Details of the reorganisation have been notified to all managers in a letter from Kenneth Winckles, assistant managing director of The Rank Organisation.

Referring to the speech by John Davis to the 1957 CEA conference outlining the industry's need for rationalisation, Mr. Winckles points out that steps taken since then by CMA have necessitated the geographical re-adjustment of regions.

Controllers

Under the new plan, CMA cinemas will be grouped into the following regions:

Region 1: Scotland and North-Eastern England (regional office in Glasgow), regional controller C. F. Booth.

Region 2: Northern England and North Wales (Manchester), regional controller R. G. Mason.

Region 3: Central England and Wrexham (Birmingham), regional controller D. B. Williams.

Region 4: South-West England and South Wales (Bristol), regional controller L. V. Crews.

Region 5: East Anglia, Home Counties and North London (Kilburn), regional controller F. Bradley.

Region 6: South London and South East England (Streatham), regional controller W. A. Hockman.

Region 7: West End (London), regional controller G. Conway.

'Saturday Night' is Argentine entry

THE Woodfall production "Saturday Night and Sunday Morning," produced by Harry Saltzman and Tony Richardson, has been selected by a joint committee of members of the BFPA and FBFM as the official British entry at the Mar Del Plata festival, Argentine, from January 8-17.

Directed by Karel Reisz, the film stars Albert Finney, Shirley Ann Field, Rachel Roberts and Hylda Baker. Distribution is through Bryanston in association with British Lion.

BFPA secretary J. P. H. Walton said: "It is hoped that the Mar Del Plata festival authorities will select one other entry from Britain."

Viewpoint

REASON DAWNS SO SLOWLY

SLOWLY, but slowly, the more enlightened local authorities are whittling down the amount of Sunday Opening levy.

It is hoped that, with the proposed revision of the Sunday Observance laws, the government will early next year consider it expedient to introduce legislation to remove the impost — a curious anomaly in modern society.

In the meantime, the exhibiting side of the industry must tread a tortuous path through delicate and sometimes extremely difficult negotiations with those authorities that remain virtually unmoved by the realistic circumstances of the times.

It does seem absurd that the industry must conduct a campaign to get rid of this unfair burden, but, in this work, much credit is due to the officers of the CEA branches that pursue the cause so tenaciously. In turn, they acknowledge the excellent support they get from the circuits, particularly from those stalwarts, the CEA vice-president Sidney Lewis, of ABC, and R. H. Dewes, of CMA.

One not unimportant point was raised at last week's Birmingham CEA branch meeting by the chairman, A. J. May.

The unresponsive attitude of some local authorities is probably prompted by the concern they feel over the loss of easily collected contributions to the funds for dispersement to local charity organisations.

Mr. May has asked the branch to consider whether local cinema collections in aid of local charities can be resumed to offer some compensation for the loss of funds be reduction of the Sunday Opening levy.

He has suggested the resumption of collections on the basis of one national and one local collection, in line with a practice of the past.

This suggestion might be helpful in persuading local authorities that the industry, as always, is willing to lend its support to local authorities on a voluntary basis.

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Long Shots

PIQUANCY has been added to the widely-ranging trade discussions on toll-tv by the announcement last week of the formation of a British Telemeter company.

This was foreshadowed by Louis Novins, president of the International Telemeter Co. and a vice-president of Paramount, when he demonstrated his company's coin-in-the-slot apparatus earlier in the year.

But the likely extent of British participation was not then known, so it came as a surprise when it was revealed that British Lion, Granada and Schlesinger Investments were in on the ground floor, in company with the *Financial Times* and the Manchester *Guardian* groups.

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IT IS emphasised that the British company is British controlled and that Paramount has a minority interest.

The announcement makes it clear that the British rights to the Telemeter system are vested in the new company which will be responsible for manufacture of the equipment in this country and for making it available to franchise holders if the government permits operations on that basis.

That is the immediate policy of the company, but the long-term policy remains under the cloak until it is possible to obtain a clearer picture of the future possibilities.

Neither the chairman of the new company nor any of the other participants are prepared to expand on the initial announcement at the present time.

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BRITISH LION'S interest is all the more intriguing in view of the fact that the government still controls the company through the holding of the National Film Finance Corporation.

When I met British Lion's chairman, Douglas Collins, at Shepperton last week, I asked him if it was visualised that British Telemeter would be concerned with the supply of programmes as well as equipment to franchise holders—a point suggested by British Lion's stake in the new company.

It was too early, he replied, to say: the board had not had time to formulate long-term policy.

So far as British Lion was concerned it provided an opportunity for an appropriate diversification of its interests.

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THE DRAFT of the CEA's submission to the Pilkington Committee is already in the hands of branches. President Alfred Davis's written report on his investigations into toll-tv in the U.S and Canada is also expected to go to branches this week so that it can be considered together with the draft submission before the special GC meeting on November 30.

The division of opinion, apparent when GC received the supplementary report last week, is manifest in the branch reports this week.

There is a fair weight of exhibitor opinion behind the advocacy that the CEA should only be concerned with 100 per cent. opposition to toll-tv without qualification, and this has given rise to the suggestion that a "minority report" should be attached to the CEA submission.

This is a negative attitude. To oppose toll-tv solely on the grounds that it will create hardship for exhibitors is a case of special pleading which will hardly move the Pilkington Committee and the government whose primary duty is to consider whether or not toll-tv is in the public interest.

And it will be extremely difficult to make out a case that toll-tv is against public interest because it will seriously affect the exhibiting side of our industry—or "free" television for that matter.

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ALTHOUGH the BBC and the commercial programme contractors may be concerned about the prospect of toll-tv and its effect on "free" tv if the government gives the go-ahead signal, at least Associated Rediffusion, Rank, Granada and probably ABPC too, are not making the mistake of excluding themselves from participation in the possible future development of this medium for entertainment in the home.

It will be a case of jumping out of the frying pan into the fire, if independents confine themselves to opposing toll-tv without leaving the door open to opportunity.

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FOLLOWING the ordinary business of the Northern branch CEA meeting in Newcastle last week, Alfred Davis gave members an interesting "off the record" résumé of the content of his written report on toll-tv.

Assuming, reasonably, that there would be great technical progress in the next five years or so, he said: "If it should come here it is going to be the most invidious and potentially the most serious competition we have yet encountered. Hence the CEA must do everything in its power to stop it from coming here."

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IN THE discussion which followed Tom Massicks expressed the opinion that if toll succeeded in America, it could not be stopped from coming here. "Plainly we do not want it here," he said, "but if we cannot stop it, we must be in on it."

Lord Westwood thought, perhaps, the danger was exaggerated. American tv viewers got a free service and so might be ready to pay to see new films and the like; but British viewers had paid a licence fee. Did Mr. Davis think enough of them would be ready to pay fees to make the toll system economic in this country?

Mr. Davis replied that nobody could with any sort of certainty. There was nobody the U.S or Canada, where millions of dollars had been earmarked for toll-tv development who could be sure that it would pay off: but mainly some of them thought that it would.

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GEORGE SINGLETON was very hopeful indeed, that exhibitors could seriously hope to

control ...ll-tv if it came here. Lots of money would ... needed. Whence was it to come?

He ... not think anything would be gained by ma... g representations to the Pilkington Comm... that toll-tv should be rejected in the interests ... the cinema industry; but as a non-technic... man, he wondered if it would be better to sugg... that a "third channel" should be allotted ... the BBC for a sort of cultural "Third Program...".

Mr. I... is disposed of the notion that only one cha... el would be available for toll-tv. It might b... possible for any of the ITV people to install th... system, he said.

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MY ... MERICAN correspondent sends me some inf...mation about the Telemeter Toronto experime... garnered from a reported survey by a rating f...n said to be non-partisan.

Accord...g to the survey, toll-tv has collected about 80 ...ents weekly from the average family subscribi... to the Telemeter service.

Telephone calls, it is reported, were made to 286 participating housewives on three days in October and it was established that two-thirds of the subscribing families use the toll-tv service once per week paying an average of 1.22 dollars.

Forty-four per cent. of the subscribing families viewed only one show the previous week; nineteen per cent. saw two shows; 2.5 per cent. saw three shows, and 34.3 per cent. did not see any of the Telemeter shows during the week.

It was estimated that Telemeter can gross about 250,000 dollars per year if it continues at the present rate, but a conclusion as to whether or not this can be profitable cannot be made as Telemeter has never revealed figures on the number of installations, costs, cancellations, etc.

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INTIMATION has been received at CEA head office that writs were to be served on five of the association's officers and certain prominent exhibitors on behalf of James Woolf.

The aim of this move, I understand, is to secure an injunction to restrain any action by exhibitors that might prejudice James Woolf's opportunities for embarking on film production destined for release in cinemas.

This ...tion, I am told, arises out of the letter sent by the CEA in May to Jack Warner in Americ... following reports that negotiations were proceed...g for James Woolf to make a picture for W...er Bros. at Burbank.

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TH... ...tter pointed out that the CEA General Coun... ...ad recommended that members should not ... films in which John Woolf or his comp... were concerned.

It ... stated that the resolution did not exten... James Woolf, the brother of John Woo... ...ut as he was a director and substantial shar... ...er of Romulus Films, the company wh... ...d made a number of its films available to ... ...on, the General Council "may wish to ex... ...e scope of their resolution to give full effe... ...the original intention which was un... ...dly in their minds."

...Warner was asked if he had any informa... ...ch he would like the delegates to have ... ...onsidering the matter at the following ma... ...of GC.

...CEA officers that were to receive the ...ere: the president, the vice-president, the ...te past-president, the treasurer and the ... secretary.

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...NECESSARY early morning return to L... ...n from Newcastle last week, following the dinner in honour of Lord Westwood, prevented me from accepting Sol Sheckman's invitation to visit Essoldo's new offices in Grey Street.

The fact that they are situated in premises formerly occupied by a local department of the Bank of England does not indicate that Essoldo is enjoying a prosperity beyond the wildest dreams of competitors or the distributors.

Nevertheless, the offices are handsomely appointed and will, no doubt, contribute to an even greater efficiency in the administration of the circuit. A feature of the new headquarters is a small, but very comfortable and well equipped theatre to facilitate the viewing of new product by Sol and his colleagues.

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FOR the second year in succession The Rank Organisation has achieved the distinction of winning an American award for the best annual report from a company in the motion picture industry.

The award, known as a "Bronze Oscar," is made by the *Financial World*, and it is probably not surprising that it goes to The Rank Organisation for a second time for the annual report, published as a handsome brochure, gives more information about the group's finances and policies than the majority of annual reports which are published, certainly in this country.

The runners-up for the American "Oscar" were Technicolor and Walt Disney Productions. Disney secured third place last year.

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"MONEY earned by newsreels from the production fund is being passed back to the exhibitor in the form of coloured newsreels," said Tommy Cummins, head of Pathe News, at a BKS meeting last week. "Colour is our reply to television," he added.

A couple of reels of colour material from recent reels was projected, all of a surprisingly high quality.

Tommy recalled the highlights of his career in the business which goes back to 1918.

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TOMMY paid tribute to the film stock manufacturers who, he said, had never let him down, and to the laboratories, particularly Technicolor, which for this year's Derby had produced 240 prints each 440ft. in length within 24 hours.

Replying to the BRKS president, Dickie Brown, Tommy stressed the importance in news work of having the correct lenses. The actual smash-up of Donald Campbell's Bluebird was missed by the American cameraman because his lens was of too short focus. For the newsreel of the opening of Parliament Tommy said he had purchased three Taylor-Hobson lenses costing £500 each—without them it would have been impossible to secure adequate exposure. The problem with the zoom lens is that it does not give sufficiently fine definition at full aperture.

A. E. Ellis inquired whether exhibitors ever complimented the newsreel producers: Mr. Cummins said that compliments from exhibitors were exceedingly rare, but he received a number of letters from the public.

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LESLIE BLOND, who controls the County, Bangor, has donated a postgraduate scholarship of £350 to the University College, Bangor, to be renewed every year for seven years. This will allow one student to study languages or music at a European college for twelve months.

In addition to controlling the County, Mr. Blond is, of course, associated with a small group of cinemas on Merseyside, and has his headquarters in Liverpool.

He is chairman of the West Lancashire and North Wales branch AIC.

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AT THE November meeting of the Yorkshire branch CEA in Leeds, chairman Jack Prendergast extended a warm welcome to John Goldstone now recovered from a long indisposition which has prevented his attendance at meetings for many months.

Early in the year Mr. Goldstone visited relatives in America and while away was taken ill with an infection which necessitated an operation and he decided to curtail his visit and get back home to Leeds where the operation was successfully carried out.

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JOSH BILLINGS' report on business in the West End over the week-end, which reaches me

continued on page 28

Ron Usmar, a director of British Film Imports—distributor of Anglo Amalgamated products in New Zealand—is visiting Britain with his wife. Here he is seen at Beaconsfield studios during the filming of "Payroll," the Julian Wintle–Leslie Parkyn production for Anglo. Also in the picture are Mrs. Usmar and stars of the film Francoise Prevost and Michael Craig

News of the Week

British-controlled Telemeter pay-tv company is set up

ALL BRITISH rights to the Telemeter pay-television systems developed by Paramount have been acquired by a new company, British Telemeter Home Viewing. The company will be British controlled with Paramount having a minority interest.

Among the original subscribers to the company, which has an authorised capital of £1,000,000, are British Lion, the Granada Group and Schlesinger Investments, with whom Sir Michael Balcon is associated.

Equipment for the systems, developed through Paramount's International Telemeter Division, will be manufactured in Britain if, and when, the Government approves pay-television. It would also be made available to franchise holders within the framework of Government authority.

More than 10 per cent. of the authorised capital is being taken up initially, principally by the British interests, and the balance will be taken up by participants when required. Other subscribers include the *Financial Times* and certain associated companies, the Manchester *Guardian* and *Evening News*, and N. M. Rothschild and Sons.

TV markets

Louis A. Novins, vice-president of Paramount and president of International Telemeter, said this week: "The formation of this group in the U.K. reflects a growing belief that some form of pay-television will eventually be adopted in principal television markets of the world.

"Naturally, we are happy that a group of such stature has chosen the telemeter system as the vehicle for its investment in the future of pay-television."

A spokesman for the new company pointed out that, "it is important to note that British Telemeter Home Viewing will be British-controlled, with Paramount having a minority interest.

"At such time as the Government should approve pay-television," he added, "equipment for telemeter systems will be manufactured in the United Kingdom. Within the framework of Government authority, such equipment would be made available to franchise holders in which it is hoped many varying interests will participate."

The first directors of the company are: R. A. Allan (alternate Earl of Drogheda), A. E. Harmel (Sir Michael Balcon), David Kingsley (John Boulting), W. McMillan (Laurence P. Scott), Louis A. Novins (F. E. Hutchinson), and Joseph Warton (Sidney L. Bernstein).

R. A. Allan, of the *Financial Times* group, is elected temporary chairman of the new company. N. M. Rothschild and Sons has agreed to act as banker and financial adviser.

COUNCIL OF EUROPE PRIZE VENUES

The Council of Europe Prize and Council of Europe Newsreel Prize will be adjudicated at the Cork International Film Festival in 1962; the 1961 adjudication will be at Arnhem. Ireland is to nominate a judge for 1961, 1962 and 1963, and names are now under consideration by the Department of External Affairs.

'Ben-Hur' will have big Manchester premiere

MAYORS and heads of local councils from Northern towns and cities will be attending the gala premiere on Monday at CMA's New Oxford Theatre, Manchester, of MGM's "Ben-Hur."

The civic leaders will be joining an audience that will also include representatives of Consulates of many countries; top local and national press personalities; heads of religious organisations; civic dignitaries from Manchester and nearby towns; and show business executives.

The premiere performance is already entirely sold out; and sales for later performances are far in excess of any other hard-ticket attraction ever to play in the City.

Mayors from the following towns and cities will be in the audience: Salford, Bolton, Rochdale, Bury, Altrincham, Ashton-Under-Lyne, Dukinfield, Eccles, Heywood, Hyde, Prestwich, Sale, Stalybridge, Stretford, Swinton and Pendlebury, Blackburn, Huddersfield, Burnley, Leigh, Newcastle-Under-Lyne, Farnworth, Middleton. Chairmen of the following urban district councils will also be attending: Audenshaw, Bowden, Bucklow, Chaddertin, Tyldesley, Marple, Longdendale, Little Lever, Kearsley, Irlaim, Hazelgrove and Bramhall, Cheadle and Gatiley, Crompton, Denton, Droylesden, Hale, Whitefield, Royton, Urmston, Wilmslow, Failsworth.

N. H. Frisbie and Mrs. A. J. Curran, the American Consuls, will also be at the premiere. Others who have signified their intention of attending include representatives of the following Consulates: Austrian, Danish, Dominican Republic, Icelandic, Italian, Latvian, Nicaraguan, Netherlands, Portuguese, Norwegian, Swedish Swiss, Belgian, Bolivian.

Century, Dartford sold

HARRIS AND GILLOW has sold the Century Cinema, Lowfield Street, Dartford, Kent, on behalf of the Granada Group for development purposes. Sited close to the high street, the property has a frontage of some 64 ft. with a site area of over 9,000 sq. ft.

Columbia drive to aid exhibitors' showmanship plans

AN INTENSIVE drive to aid the showmanship plans of exhibitors has been initiated by Columbia, following talks in New York and Hollywood involving the company's British and Continental publicity chiefs.

The move, which comes at a time when Columbia is integrating its publicity activities throughout the world, will enable exhibitors to start local publicity well in advance of playdates.

Taking part in the talks were British publicity director Alan Tucker, advertising manager Pat Williamson, Continental publicity supervisor Jack Wiener and Emile Buyse, publicity manager of Columbia's French company.

In New York they discussed the consolidation of global publicity with Jonas Rosenfield, Jnr., vice-president in charge of advertising, publicity and exploitation, Robert S. Ferguson, U.S national director of advertising, publicity and exploitation, and other company executives.

Details were also worked out for the co-ordination of the European and American premieres of "Pepe," the George Sidney-Posa International production in which 35 major stars are teamed with Mexican comedian Cantinflas. An early announcement is expected regarding the film's European premiere in London.

First print

At the Columbia Studio, Hollywood, the visiting publicity chiefs saw the first completed print of "Pepe" and afterwards had talks with producer-director George Sidney and other studio heads, including John Flinn, studio publicity director.

As a result of these talks the British and Continental chiefs agreed to set up a system of advance servicing on major productions through which press, radio and television needs can be speedily fulfilled for pictures based on London or Paris.

In accordance with its policy of integrating publicity abroad, Columbia has appointed Syd Mirkin, formerly engaged on publicity liaison between the U.S, England and the Continent, as overseas production publicity director. Harvey McConnell is appointed as his assistant.

With this step, Columbia claims to be the first company to establish a unit in London catering specifically to the needs of the United States and the foreign press on major productions made in Europe.

Granada profits up over £570,000

THE Granada Group reports a trading profit for the year ended October 1, 1960, of £579,350 compared with £2,108,562 the previous year. The figure includes the profits of the Granada television network for the year ended April 30, 1960.

Profit after charging interest and depreciation but before taxation was £2,279,187 (£2,975). The net profit after taxation of £1,031,428 (£965,685) was £1,047,749 (£797,290).

The dividend on the first and second preference shares was £36.750, and the board recommend a final dividend on the ordinary and A ordinary shares of three shillings per share less tax (5s. 6d. for the year).

Granada directors report that the profits of the Group as a whole for the current year are running at a rate of more than twice that of last year.

Variety gives £4,000 to Youth Ventures

VARIETY CLUB has promised a donation of £4,000 to Youth Ventures Limited, the organisation recently founded to help finance newly established boys' and girls' clubs. Half the amount has been personally donated by Billy Butlin, a director of Youth Ventures.

Variety Club has also received two donations —one totalling £1,225 from the Emile Wertheimer Trust Fund and £100 from Barker Tommy Steele, the proceeds of a football match in which he played.

Of the Trust Fund's donation, £1,000 will be used to establish a free mobile cinema unit for children in Glasgow, the unit being dedicated to the fund, and the balance will be reserved for a 16mm. sound-film projector, screen and speaker for the new headquarters of the Poplar Boys' Club.

Awards for two Shell pictures

THREE British films, two produced by the Shell film unit, received top awards at the recent International Festival of Scientific Didactic Films held in Padua, Italy.

The festival's Grand Prix was awarded to Shell's "High Speed Flight (Part III)—Beyond the Speed of Sound" and the Silver medal to the unit's other entry, "Schlieren."

The Bronze medal went to "I Want to go to School," produced by Basic Films for the National Union of Teachers.

IN BRIEF

● The Regent, Finedon, Northants, and other Watts' Cinemas in Burton Latimer and Irthlingborough, will close on December 3.

● A. L. Mizen, formerly proprietor of the Ritz, Alford, Lincs, has died aged 63.

● The Grand, Gillingham, Kent, the town's oldest cinema, closed on November 12.

● Brian Hornblow, manager of the New Empress, Nottingham, takes over as manager of the Trocadero, Leicester, in succession to Ron Trevor, who now goes to the ABC circuit at Hanley, Staffs.

● Leicestershire County Council is seeking Home Office approval of a new by-law designed to stop hooliganism in cinemas and other public places.

● The Empire, Westhoughton, near Bolton, has closed and will be converted into a club.

● Brent's Cinemas has asked Liverpool Trades Council if it is interested in purchasing the Pavilion, Liverpool, which closed temporarily in July.

● The Regal, Coventry, will be the city's third cinema to close in 18 months. Manager Tony Lines will be transferred to Birmingham as a mobile manager.

● Ilkeston Council has decided not to re-open the Burlington Wharfedale cinema. It is being considered for use as industrial or youth club premises.

● The Gaumont, Halifax, is to close on November 26. The café and restaurant is also to be closed down.

CEA BRANCH REPORTS

Independents may send minority report to Pilkington Committee

BIRMINGHAM.—The possibility of independent exhibitors submitting a minority report to the Pilkington Committee investigating radio and television facilities was mentioned by A. G. May, chairman of the branch, at its monthly meeting.

Reporting on the last general council meeting, he said some independents had the feeling that the circuits opposed toll-television, but were prepared to jump on the bandwagon.

The Association ought to go forward with one voice to the Pilkington Committee, saying they opposed toll-tv. If despite this opposition toll-tv was approved, that was another matter for later discussion.

"Some of our important members are definitely interested in television" said Mr. May, "but in deciding what to put before this committee, we, as independents, claim we are more numerous than the people who have tv interests. We're entitled to be heard."

Mr. May declared that if at the special general council meeting on November 30 there was an inclination to jump on the tv bandwagon, he thought the independents would demand the submission of a minority report, or, as it might prove to be, a majority report.

Vice-presidency.—The branch unanimously approved the nomination of its immediate past chairman, Miles Jervis, of West Bromwich, for the national vice-presidency of the Association. Proposing the nomination, Mr. May said Mr. Jervis had been proposed before, but had withdrawn in favour of S. K. Lewis. Mr. Jervis was now fit again after an indisposition and Mr. May thought there would be support for him from other branches.

Annual collections

Charity.—The branch was asked by its chairman, Mr. May, to consider whether the annual cinema collections in aid of local charities should be resumed following the reduction in the Sunday Opening levy from £11,500 to £500 a year.

Mr. May said that local charities would lose what they had been getting from the levy and he thought they should give sympathetic consideration to resuming collections on the former pattern—one national and one local collection annually.

Mr. May pointed out that the Birmingham CTBF itself would lose £600 a year which had come from the justices fund and he would recommend that they should participate in any local collection, perhaps to the extent of 25 per cent. Mr. May said he would ask members to decide about these collections at a later meeting.

R. G. Watchorn, secretary, reported that applications for reductions in S.O levies had been made to many Midland authorities. In most cases decisions were still awaited, but they understood that they may have some success in Redditch. He thought the time was now ripe for applications in Smethwick, Wolverhampton, Walsall, Shropshire and Coseley.

Mr. May said their success in abolishing the levy at West Bromwich and the big reduction in Birmingham was helpful in approaches to other authorities. He paid a tribute to Mr. Watchorn, Miles Jervis and circuit representatives Mr. Lewis and Mr. Dewes, for their work in the levy campaign. He said if any exhibitors wanted help in pressing for reductions, even in towns where there were only single cinemas, he and others were prepared to help.

Hooliganism.—The branch has approached 38 local authorities in the Midlands suggesting that a by-law similar to that approved at Reading should be approved to deal with misbehaviour in cinemas.

Reporting details of these approaches, the secretary, Mr. Watchorn, said decisions taken by local authorities were subject to Home Office approval and many councils had sought this approval, but in one case, in Stourbridge, Worcs, the Home Office had refused the council's recommendation.

It was possible, he thought, that the Home Office attitude depended on the nature of the case. It might approve where there was evidence of serious incidents in cinemas, and disapprove where misbehaviour was less serious.

Mr. May said he would ask the general secretary of the Association to seek Home Office guidance on policy in this matter.

Some exhibitors said that in some parts of Birmingham there was difficulty in getting the police to enforce the existing local by-law under which misbehaviour in cinemas was dealt with. Mr. May asked for documentation of such incidents, so that a special case could be put up to the Chief Constable, if it proved necessary.

Mr. May also said that a notice about liability to prosecution for misbehaviour in cinemas had been drafted with legal advice and copies would be available for display in cinemas. He was also investigating the cost of a trailer which, he suggested, might be put on screens when the need arose.

Whincup urges mass meeting on toll-tv

YORKSHIRE.—Toll-television, its ramifications and its impact on cinema exhibition were discussed at the monthly meeting.

Concern was expressed by several speakers that the president of the Association seemed reluctant to give a report in detail and could not see his way to prepare and present his report until January—a matter of two months in which it was suggested, all sorts of things could happen.

C. H. Whincup said the big question—and of great concern to rank and file exhibitors—was what action is being taken by the big boys in London. He said he would like to see a mass meeting of independent exhibitors on toll-tv.

The chairman, J. X. Prendergast, said that unless the independents put in a minority report to the Pilkington committee they looked like being left on a limb.

While the meeting agreed that it was an excellent report, there was apprehension on the reports from members, for instance, that a place in the town of Batley, a few miles from Leeds, is at the moment being rewired for the express purpose of dealing with toll-tv.

Intentions

The published statements of public companies such as British Lion, compelled the thought that these would imply knowledge of the intentions of the Government.

If there is any merit in these presumptions, it was urged, then the independent exhibitors constituting a considerable part of the British market would appear to be unrepresented.

It was apparent, the meeting said, that unless the independents as such were in an association with some big electrical group capable of carrying out the physical side of toll-tv they would merely be a group of protesting people with no positive proposals.

However excellent the report, the unorganised vulnerability of the independents was a frightening prospect.

The point of public interest was also discussed and it was felt that many interests outside entertainment would be concerned at the dangerous

continued on page 28

RFD chiefs on tour in Glasgow

Fred Thomas, RFD managing director, and Harold Boodson, general sales manager, have reached Glasgow in their tour of the Rank Film Distributors branches in this country. The idea behind the tour is to give the two RFD chiefs opportunities to emphasise the points made at the recent conference in Manchester and to adapt them to the needs of the various areas. They started with visits to Dublin and Newcastle and, when their business at Glasgow is completed, they will visit Leeds, Manchester, Birmingham and Cardiff. Right: leading Scottish exhibitors Walter Maguire jnr. and Walter Maguire with Fred Thomas

H. McGettigan, RFD Glasgow branch manager; Vincent Singleton and Jimmy Wallace, Scottish exhibitors and Fred Thomas

Jim Poole, Scottish exhibitor, Harold Boodson and Dereck Cameron, of Edinburgh. Alex Maitles, Jack Hampson and Harold Boodson

World Markets

Attendances rise in October for first time in six months

NEW YORK.—Attendance figures rose in October for the first time in six months, and were five per cent. higher than for the same period last year. While there was a drop in attendances at closed-in cinemas, the increase was attributed to warm weather and greater attendances at drive-ins.

Sindlinger and Co. reported that drive-ins showed an increase of 13.2 per cent. over last year. Closed-in cinemas, on the other hand, showed a 7.1 per cent. drop.

According to geographical location, drive-in attendance increased in the East by 64.1 per cent., the South by 23.5 per cent., and the West by 32.4 per cent. In the mid-West a drop of 27.7 per cent. was recorded.

Closed-in cinemas showed a slight increase only in the South where attendance rose 2.8 per cent.

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CONSOLIDATED earnings of Paramount Pictures Corp., in the first nine months of the year are estimated at 6,137,000 dollars or 3.67 dollars per share, including special income of 3,018,000 dollars or 1.80 dollars per share, mainly from instalments on the sale of the pre-1948 film library.

Earnings in the third quarter of the year are put at 2,405,000 dollars or 1.44 dollars per share, including special income of 1,063,000 dollars or 64 cents per share.

For the first nine months of last year, earnings were 6,669,000 dollars or 3.88 dollars per share, including special income of 2,965,000 dollars or 1.74 dollars per share, mainly representing profit from the sale of Paramount's investment in Metropolitan Broadcasting Corp.

Earnings in the third 1959 quarter were 1,349,000 dollars or 79 cents per share, including special income of 198,000 dollars or 11 cents per share.

The board of directors voted a quarterly dividend of 50 cents per share on the common stock payable on December 16 to holders of record December 1.

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PHIL ISAACS has been appointed to the newly created position of director of franchise operations in the U.S and Canada, it was announced by Louis A. Novins, president of International Telemeter Co., a division of Paramount Pictures.

He will devote himself to the development of franchise operations in the two countries and serve as liaison between the company and its franchise holders.

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The annual meeting of the Council of Motion Picture Organisations authorised its governing committee to draw up an overall plan for an attack on the industry's problems on a world-wide front. Included will be an all-out effort to procure the assistance of agencies of the Federal Government.

Samuel Pinanski, a member of the committee, cited the decline of American film markets abroad as a result of the influx of foreign pictures made by American talent, and he urged a massive effort by the combined forces of the industry to obtain a more sympathetic and helpful attitude toward the industry by the Government.

He also urged the correction of other restrictions that now hamper production, distribution and exhibition.

Mr. Pinanski pointed out that other American industries are permitted to increase their economic strength by pooling of physical assets and other means denied to the film industry by Government or selfish forces within the industry.

He said that as a result of the decline of American movie production the image of America was being dimmed on the world's screens and that power of the movies to increase the prestige of the American way of life abroad was weakened.

He said Hollywood has lost its glamour for the rest of the world, while American dollars are flowing to foreign countries for the subsidisation of pictures made by American talent.

Said Mr. Pinanski, "We should sit down with the State Department and other Government agencies and ask them if they want American pictures to vanish from the world's screens. We should see if there is not some way for elimination of wasteful practices in distribution and exhibition that are made mandatory by Government decrees or laws."

A warning was heard at the meeting from Manning Clagett of the MPA which stressed that at no time in the history of the industry was it faced by such a massive drive for statutory classification censorship as is on the horizon in coming months. The warning was repeated in a report made by COMPO executive vice-president Charles E. McCarthy.

Officers re-elected at the session were Mr. Pinanski, Abe Montague and Ben Marcus as co-chairmen; Sidney Schreiber as secretary; Herman Robbins as treasurer while Mr. McCarthy, who was formerly executive secretary was elevated executive vice-president.

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JACK WARNER, Jr., is of the opinion that toll-television will join other entertainment media and not replace them.

He reported that some theatres never have become over excited about the medium and they do not accept the fact that motion picture theatres and the television small screen are not comparable.

The entire movie-attendance situation, said he, of foregathering with other people in a comfortable theatre to watch a presentation of a motion picture on a large screen, with superior sound as it was intended to be shown, is far different from viewing a film diminished many times, under home lighting conditions, subject to set failure.

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FOLLOWING the same pattern set in all theatrical engagements of the suspense drama, Alfred Hitchcock's "Psycho" will be presented on Telemeter's pay-tv system in the Toronto suburbs on the basis that it must be seen from the beginning even at home.

Money deposited after a performance begins is automatically credited toward a later showing of the picture, which may be selected at the customer's convenience. Flexibility of transmission permits "blacking out" customers who would tune in after the start of the film.

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THE American Federation of Musicians and the Association of Motion Picture Producers reached an agreement on a new three-and-a-half-year collective bargaining agreement.

They've agreed that any film produced in the U.S or Canada will be scored in those countries. No canned (recorded) music will be used in television films on which production starts after June 1st, 1961. Re-use payments of one per cent. will be paid for all theatrical films whose principal production began after January 31, 1960, and which are released to free television.

Also called for are increases in pay rates by five per cent. on October 1, 1961, and seven per cent. on November 1, 1962. Pension contributions of three per cent. into a musicians' pension fund will begin immediately. Standard AFM sound track regulations are to be made applicable to all pictures produced since 1958. What the latter meant was not immediately clear.

The labour picture still remains complicated

SINGAPORE TAX IS UP ON ESTIMATE

FIGURES released by the Singapore Government show that for the first 10 months of this year, revenue collections from entertainment sources were much higher than estimates.

The total for all entertainment sources was $5,950.000 (against estimates of $5.633.000), and that for film hire duty (a 15 per cent. tax on distribution revenue from foreign pictures) was $1,106,000 (against an estimate of $833,000).

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with the IATSE and the AFL-CIO craft unions (grips, props, stage hands, etc.) serving notice on the production companies that a new contract would be sought for the period from January 31, 1961, to October 31, 1962.

Sought are a 25 per cent. wage increase; royalty payments on post-48 pictures sold or leased to either free or pay-tv; guarantees by produeers that they will not make pictures outside the U.S and Canada; reopening of the contract for wage talks if cost of living index rises two per cent.; liberalised pension, meal call and vacation privileges.

The demands could materially increase picture-making costs and re-opens the post-48 picture problem which the film companies felt they had solved with the actors, writers and directors, etc., by granting them pension funds in lieu of royalties on sales of pictures made through 1959 and royalties for sales of films made after 1959.

Exhibitors were hopeful that the negotiations would be carried on harmoniously and that a new contract would be reached which would be fair but which will not unduly raise picture-making costs. Exhibition, it will be recalled, was the loser through fewer pictures and new labour problems would only worsen an already critical picture supply problem.

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THE Academy of Motion Pictures Arts and Sciences is excluding Russia and other Communist-dominated countries from its awards competition—a change in policy and which takes a slap at the cultural exchange instituted at the request of the State Department.

While the Academy hasn't fanned specific countries, it simply has not sent any invitations to countries where the Government is an actual producer of films. It was said that should the State Department urge a change in the stance, it probably will be forthcoming.

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A SUIT charging RKO Teleradio Pictures with breach of contract for which 500,000 dollars in damages was asked was filed in the U.S District Court here by Gibraltar Pictures, Ltd., of London.

The company claims it had contracted for European distribution rights to RKO Teleradio's "No Road Back," but when the company disbanded its distribution organisation it assigned distribution rights to J. Arthur Rank and other companies without notifying or consulting the plaintiff.

Still pending is an action started by Gibraltar last year against RKO Teleradio over the British distribution rights to the film "Guilty."

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"THE DEADLY COMPANIONS," starring Maureen O'Hara, will be the first picture on the production schedule of the Pathe-Alpha Distributing Co., it was announced by Albert M. Pickus, president of TOA, and Budd Rogers, president of Pathe-Alpha. It was budgeted at over a million dollars and will be produced by Charles B. FitzSimons at the end of the year with release scheduled for April-May.

It will be recalled that Pathe-Alpha has announced plans to produce 12 to 14 pictures a year as a means of easing the current product shortage with a TOA committee approving each script for commercial possibilities, after which TOA will urge its members to play the approved films.—**Mel Konecoff.**

Government promises a new tax deal

PARIS.—The Government has [illegible] swiftly in face of the proposed exhibitors [illegible] and has stated that it will offer them [illegible] tax deal within 15 days. Of course, th[illegible]itors called off their plans for a stoppage [illegible]nday.

The National Federation has, how[illegible]nade it quite clear action will be taken if [illegible]vern-ment's promise is not kept.

Meanwhile some 30 cinemas in the [illegible] area are to be allowed to increase their [illegible]rices by one penny. Prices in these cine[illegible]s, at present, do not exceed two shillings. [illegible]e increase does not include the first five ro[illegible].

The exhibitors are furious over the [illegible]blicity given to this insignificant increase. "I [illegible] sure the Government is behind it," I was told by the general secretary of the Exhibitors' Fede[illegible]ation.

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THERE are strong rumours in Paris of a production agreement between MGM and the French Gaumont Company. Neither company will confirm nor deny the rumours.

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THE Cannes Film Festival will be held from May 3 to 16, 1961.

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THE MAIN topic of conversation here is the Common Market. Following the decision—at industrial and not at official level—to set up a committee of the six countries to examine how they can co-operate, an examination of the problem is being intensified at Government level.

Producers are mostly concerned with co-production, but official Government organisations are examining the problem as a whole in readiness for the February meeting in Brussels.

In France the National Cinema Centre has brought out a series of graphs showing exactly how the six countries stand in relation to one another. Belgium, Luxembourg and Holland present no problems at all.

Imports are uncontrolled and receipts are transferable. But as none of these countries are producers (Holland is a small producer) so the part they play inside the ECM is small.

Germany, Italy and France present a very different picture. Germany has taken limits off imports for all countries other than her two partners France and Italy, because both of these countries limit imports.

France may agree to lift limitations on German films, but there would be immediate American reaction and since the American market is very important to France there are bound to be second thoughts.

Germany, like Belgium, Luxembourg and Holland places no limits on the transfer of receipts whereas both France and Italy do. It has, at least, reached certain agreements with other countries but France places these transfers within the control of the Office des Changes of the Bank of France.

Finally, on top of taxes, both France and Italy have quotas. The differences between freedom obtaining in Belgium, Luxembourg, Holland and Germany contrast severely with the control tangles in Italy and France.

How far enthusiasm will help to work out these obstacles remains to be seen. On the question of agricultural exchange France has accused Germany of not playing an ECM game. But the Germans are saying the same about the French and the Italians over films. Indeed, the way is not open for free exchange even a far reaching agreement, as yet.

continued on page 22

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Black Nets (Gala)—Japanese	103 min. (A)	Minoru Ohki Kyoko Izumi Akira Ishihama	Eastman Color romantic melodrama, concerning rivalry among young fishermen and women. Tale somewhat protracted, and acting stilted but highlights both above and below water finely photographed, and English sub-titles lucid	Good art house proposition (C)
†Cinderfella (Paramount)—U.S	88 min. (U)	Jerry Lewis Anna Maria Alberghetti Judith Anderson	Technicolor romantic comedy, with songs, presenting a masculine interpretation of evergreen Cinderella fable. Jerry Lewis grotesque and ingratiating as Cinderfella, support good, humour homely, sentiment popular, musical embellishments, furnished by Count Basie, showmanlike, and staging lush	Capital light booking (CC)
*Compelled (United Artists)—British	56 min. (U)	Ronald Howard Beth Rogan John Gabriel	Crime melodrama telling how old lag forces happily married ex-convict to collaborate in jewel shop robbery. Story threadbare, cast uneven, and presentation slapdash	Good quota "tin pot" (C)
Every Minute Counts (Unifilms)—French	100 min. (X)	Dominique Wilms Raymond Souplex Jean Lars	Hard boiled romantic crime melodrama about police chief who solves ticklish blackmail and murder case. Plot involved, but characters tough, sex asides frank, fade-out salutary and English sub-titles adequate	Rugged Continental "thick ear" (NC)
*House in Marsh Road, The (Grand National)—British	70 min. (A)	Tony Wright Patricia Dainton Sandra Dorne	Supernatural melodrama concerning wrong 'un and girl friend, fatally slapped down by poltergeist. Mystery element sustained, types convincing, sex angle torrid and pyrotechnic finale effective	Good British "support" (C)
*Marriage of Convenience (Anglo Amalgamated)—British	58 min. (U)	John Cairney Harry H. Corbett Jennifer Daniel	Pocket crime melodrama, adapted from an Edgar Wallace novel, dealing with young jailbreaker's unsuccessful attempt to reclaim loot. Yarn expertly spun, acting and direction slick, suspense strong, light relief neat, and climax hectic	Very good quota "second" (C)
†North to Alaska (20th Century-Fox)—U.S	122 min. (U)	John Wayne Capucine Stewart Granger	Rollicking CinemaScope and De Luxe Colour comedy melodrama describing rivalry of lusty prospectors for ravishing entertainer. Story full-blooded, characters virile, sentiment wholesome, humour breezy, fights terrific, staging spacious, dialogue sharp, theme song catchy and camera work first-class	Excellent popular booking (C)
Rockets in the Dunes (CFF)—British	57 min. (U)	Gena Yates... Christopher Witty Geoffrey Wearing	Children's adventure story set in Devonshire, telling how a group of children endeavour to save their sands from the army. Characters naturally played and story realistic	Good children's entertainment (CC)
Screaming Mimi (Columbia)—U.S.	71 min. (A)	Anita Ekberg Phil Carey Harry Townes	"Who-dunnit" with Freudian overtones about night club dancer who has killer complex. Anita Ekberg easy on the eyes, but supporting cast uneven, plot extravagant and twist ending phoney	So-so title and star catchpenny (C)
†Seven Ways from Sundown (Rank)—U.S.	86 min. (U)	Audie Murphy Barry Sullivan Venetia Stevenson	Outdoor melodrama hingeing on battle of wits between rookie Texas Ranger and crafty, yet likeable, bandit. Leading male players cleverly cast, direction resourceful, humour appropriate, climax stern, and backgrounds and Eastman Color photography first-rate	Good "double bill" (C)
*†Sword of Sherwood Forest (Columbia)—British	80 min. (U)	Richard Greene Sarah Branch Peter Cushing	Jolly, disarmingly naive Megascope and Technicolor comedy adventure melodrama covering dark and daring deeds in medieval Nottinghamshire's green belt. Tale actionful, players eager, treatment straightforward, romantic asides agreeable, swordplay hearty and exteriors delightful	Very good British title and star "double bill" (CC)
*†Visa to Canton (Columbia)—British	74 min. (U)	Richard Basehart Lisa Gastoni Eric Pohlmann	Technicolor espionage melodrama illustrating Yank's first-hand encounter with Red agents around and about Hong Kong. Plot intriguing, cast competent, sentiment warm, humour sly, salient situations suspenseful and atmosphere and detail convincing	Very good British "double bill" (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
*BRITISH QUOTA PICTURE †IN COLOUR

North to Alaska

Twentieth Century-Fox. American (U). CinemaScope. Photographed in De Luxe Color. Featuring John Wayne, Capucine and Stewart Granger. Produced and Directed by Henry Hathaway. Screenplay by John Lee Mahin, Martin Rackin and Claude Binyon. Director of Photography, Leon Shamroy. Musical Director, Lionel Newman. 10,967 feet. Release January 2, 1961

ROLLICKING CinemaScope and De Luxe Color comedy melodrama. Set in early twentieth-century Alaska, it concerns two gold prospectors whose partnership is threatened when both fall for a captivating, though hardly lily-white, French girl, but survives the swish of skirts. There are terrific fights at the start and finish and intermittent horseplay, but its star-packed cast and resourceful director see that the box-office's distaff side is not neglected. Its romantic thread is given due prominence, the humorous touches are perfectly timed and its period backdrop is spacious. John Wayne's first film since "The Alamo," it packs nearly as big a wallop as the super-super—and in little more than half the time! Excellent popular booking.

Story.—Sam McCord, a husky fellow, and George Platt, his partner, strike it rich in the Alaskan gold rush. Leaving George and George's younger brother, Billy, on guard against claim-jumpers, Sam sails for Seattle to buy machinery and collect Jennie, George's French fiancee. Sam discovers that Jennie has married another, but decides that Michelle, a lovely French saloon hostess, will be a good substitute. Michelle thinks Sam loves her and is heartbroken when she learns the truth, but Sam seems intent on preserving his bachelor status. Michelle temporarily stays in Alaska, where her old flame, Frankie, confidence trickster owner of the biggest hotel, unsuccessfully attempts to win her back. Later, Michelle meets George, but George, realising Michelle loves Sam, tries to help her land Sam. Things go wrong and Frankie has designs on the partners' mine, but matters are ultimately straightened out during a hectic brawl. Michelle ends up in Sam's arms.

Production.—The picture's curtain rises on a glorious saloon scrap, then follow gay shenanigans at a loggers' picnic, a marvellous scene in which adolescent Billy woos Michelle, pistol-packing claim-jumping, and finally a rousing free-for-all in a street knee-deep in mud. Capucine displays considerable acting ability and has tremendous charm as Michelle, and John Wayne is his old, good humoured, manly self as the marriage-shy Sam. Stewart Granger makes a willing stooge, as George, Fabian, who sings one song, scores as Billy, and Ernie Kovacs amuses as the wily Frankie. An enchanting theme song accompanies the sentimental situations, its dialogue crackles and the highlights are shrewdly spaced. In all, grand escapist entertainment for all ages and both sexes, cunningly contrived, from the cliches that have served the screen in good stead since films began.

Points of Appeal.—Rumbustious tale, popular and versatile stars, spirited and compelling love interest, ferocious fisticuffs, CinemaScope, De Luxe Color and U certificate.

Cinderfella

Paramount. American (U). Photographed in Technicolor. Featuring Jerry Lewis, Anna Maria Alberghetti and Judith Anderson. Produced by Jerry Lewis. Directed and written by Frank Tashlin. Director of Photography, Haskell Boggs. Musical Director, Walter Scharf. 7,922 feet. Release December 26, 1960

WARM AND WITTY Technicolor modern make-believe, with tunes. It's about a youth who is a lackey in his arrogant stepmother's and selfish stepbrothers' palatial, though heavily mortgaged, home, but bears nobody ill-will and, aided by a Fairy Godfather, finally wins a captivating princess. The script, which substitutes Cinderfella for Cinderella, and the stepbrothers for the ugly sisters, lacks Cinderella's starry glamour, but contains much homely "money isn't everything" philosophy, amusingly expressed. Jerry Lewis, at once grotesque and ingratiating, is resourceful in the name part, and the rest give of their best. Moreover, the staging is lush and Count Basie and his Band impart a showmanlike touch to the famous ballroom scene. Capital light booking.

Story.—Fella, a friendly chap, lives with his scheming stepmother and her spoiled sons, Maximilian and Rupert, and does all the household chores. Stepmother's finances are shaky and she plans a marriage between Rupert and a beatiful foreign Princess. Fella continually dreams that his late father is trying to tell him where a fortune has been secreted for him, but he always wakes up before the hiding place is revealed. Stepmother knows about the money and she, Maximilian and Rupert vainly hope that Fella will talk in his sleep. A Fairy Godfather, who claims that he had handled Cinderella's campaign, visits Fella and comforts him. On the night Stepmother gives a ball for the Princess and Rupert, Fairy Godfather converts Fella's bike into a giant Cadillac and suitably clothes him. Fella and the Princess dance together, but he warns her she must not be fooled by his appearance. At midnight, Fella reverts to type and hastens off, leaving behind a shoe. Later, Fella shows his stepmother where his father's cash is and lets her, Rupert and Maximilian have it. He then settles for love and the Princess.

Production.—The picture, which puts the Cinderella theme in trousers, occasionally hangs a little too long on salient comedy situations, but by and large it's good clean fun, overlaid by wholesome sentiment. Jerry Lewis, wisely curbing his grimaces, displays considerable versatility and a keen sense of character as Fella, Judith Anderson registers as the "wicked" stepmother, Anna Maria Alberghetti is a decorative Princess, Henry Silva and Robert Hutton make a thoroughly objectionable pair as Maximilian and Rupert, and Ed Wynn is a genial and understanding Fairy Godfather, Count Basie and his Band add lustre to the magnificent ballroom sequence. Its spritely humour lies in Fella's determination to be above and below stairs at the same time, the romantic interludes are short yet sweet, and its "Princess and the commoner" happy ending is nothing if not topical.

Points of Appeal.—Magical and funny tale, Jerry Lewis, obvious feminine angle, intriguing title, songs, Count Basie, plush settings. Technicolor and U certificate

Sword of Sherwood Forest

Columbia-Hammer. British (U). Megascope. Photographed in Technicolor. Featuring Richard Greene, Sarah Branch and Peter Cushing. Produced by Sidney Cole and Richard Greene. Directed by Terence Fisher. Screenplay by Alan Hackney. Director of Photography, Ken Hodges. Musical Director, John Hollingsworth. 7,185 feet. Release December 26, 1960

JOLLY, disarmingly naive Megascope and Technicolor adventure comedy melodrama. Unfolded in Nottinghamshire's medieval green belt, it covers a ding-dong struggle between Robin Hood, the big-hearted outlaw, and his arch enemy, the county's unscrupulous sheriff, and arrows swiftly fly and swords violently clash before the latter inevitably bites the dust. The established players, shrewdly handled, put over its wholesome rough stuff with appropriate aplomb, the love interest intrigues, but never intrudes, and its exteriors are delightful. It can hardly fail to amuse and thrill the "ninepennies" and youngsters. Very good British title and star "double bill."

Story—Robin Hood, a handsome outlaw, and his merry men aid a traveller attacked by the Sheriff of Nottingham's hirelings, but are subsequently accused by Marian Fitzwalter, a comely damsel, of being the guilty party. The Sheriff uses Marian to trap Robin, but she satisfies Robin that she is innocent and romance develops between them. Robin repeatedly eludes the Sheriff, and later learns that the Sheriff an... evil Earl of Newark plan to kill Hubert Wa... he King's Chancellor and Archbishop of C... ury, for their own ends. Robin and his ... protect Hubert during an ambush and ... and Marian seek safety in a priory. The ... turns out to be Newark's cousin and da... atens anew, but finally Newark and the s... rrel. The Sheriff gets killed by Newar... ners, Newark is also vanquished, and ... teful Hubert blesses the marriage of ... and Marian.

Production.—The picture, sugge... the Robin Hood legend, pits virtue aga... ence and stages salient forays, culminatin... story for the former, amidst enchanting ... back-grounds. Richard Greene, the re... d to Robin Hood, carries on with his go... k as Robin Hood, Sarah Branch is quite ... h as Marian, and Peter Cushing does a smo... ob as the wicked Sheriff of Nottingham. Richa... Pasco, Niall MacGinnis, Nigel Green, Jack Gw... n and Dennis Lotis, who sings one song, are ... most prominent of the rest. It has some sw... senti-ment, but hearty action is the crux ... its in-nocuous entertainment.

Points of Appeal.—Breezy, uninhibi... l talk, star, title, picturesque staging, Megascop... Tech-nicolor and U certificate.

Seven Ways from Sundown

Rank-Universal. American (U). Photographed in Eastman Color. Featuring Audie Murphy, Barry Sullivan and Venetia Stevenson. Produced by Gordon Kay. Directed by Harry Keller. Screenplay by Clair Huffaker. Director of Photography, Ellis Carter. Musical Director, Joseph Gershenson. 7,771 feet. Release December 19, 1960

INTRIGUING outdoor melodrama, finely photographed in Eastman Color. It's about a rookie Texas Ranger who tracks down a notorious outlaw practically single handed and, following a long trek through trick country, delivers his man—stone cold! There are only two characters that matter, but they, expertly portrayed by Audie Murphy and Barry Sullivan, as hero and villain respectively, and cleverly deployed, create both humour and suspense. Superb scenery completes the down-to-earth oracle. Good "double bill."

Story.—Seven-Ways-To-Sundown Jones, a young Texas Ranger, and Sergeant Hennessey, a veteran, are assigned to bring in Jim Flood, an elusive bandit. Hennessey is ambushed and shot, but Jones carries on alone and eventually captures Flood, a mixture of charm and stark villainy. The opponents respect each other and survive attacks by Indians and toughs, but Jones rejects Flood's offer of a partnership. At headquarters, Lieutenant Herly, Jones's superi... gives Flood a chance to escape because he fe... s that Flood will reveal that Herly had caused Jones's brother's death. However, Flood kills Herly, acc... dentally wounds Joy, Jones's girl frie... , and Jones is forced into a showdown. Flo... beats Jones to the draw, but hesitates befo... ulling the trigger and Jones gets him.

Production.—The picture, apart from ... n ex-planatory introduction and a few short ... sharp brushes against Indians and outlaws, ... ds the interest through the cleverly sustained ... t and mouse activities of the hero and his ... soner. Audie Murphy's acting range and faci... expres-sions are strictly limited, but he neverth... s con-tributes an articulate performance as Je... , and Barry Sullivan is first-rate as the lik... , yet scheming and thoroughly unscrupulou... Flood. Venetia Stevenson is a pretty passeng... Joy, but the rest are not important. The ... is has witty, as well as tense moments, and no ... anches are pulled at the finish.

Points of Appeal.—Rugged tale, viril... nd re-sourceful characterisation, snappy aside... sweep-ing exteriors, Eastman Color and U ... ificate.

Visa to Canton

Columbia-Hammer. British (U). Photo... hed in Technicolor. Featuring Richard Bas... Lisa Gastoni and Eric Pohlmann. Pro... d and Directed by Michael Carreras. Scr... lay by Gordon Wellesley. Director of P... graphy Arthur Grant. Musical Director, E... Astley. 6,724 feet. Release December 26 ... 960

FAST-MOVING Technicolor adve... re melo-drama, pivoting on Hong Kong. It ... strates a

DE LANE LEA
SOUND STUDIO
"Best in the Country"
GERrard 3441

Yank's ...hand account of his brush against Red and ...er agents, while clearing his Chinese adopted ...her, charged with spying. Popular romance ...schewed, but wholesome sentiment, derived ... the hero's deep attachment to a friendly ...nese family and neat comedy touches effective ...punctuate the exotic rough stuff. Its widely ...d characters are skilfully drawn, the director ...s a firm hand on fundamentals, and its smo... dovetailing of studio and location "shots ...ates realistic atmosphere. The over-all's de...ely got bite. Very good British "double ...l.

Story. ...Don Benton, American owner of a Hong K... travel agency, learns that his commercial ... adopted brother, Jimmy, a Chinese, has been ...orced down in Red territory. Don refuses to ...ork for his own Government against the Com...unists, but rescues Jimmy. Later, Jimmy is ...rrested and wrongly accused of co-operating ...ith the Reds. Don discovers that a courier c...ying a vital formula was among the planes pa...engers and he determines to interrogate all th...se on the plane and exonerate Jimmy. Don obta...s a visa to Canton from Ivano Kang, a mysteri...s Red agent, and meets beautiful Lolo Sanchez, ...e courier. Kang also wants the formula, which Lola retains in her head, but during a scuffle L...la shoots Kang and is herself mortally wounded. Jimmy absolved, Don returns to Hong Kong and Mao Tai Tai, Jimmy's old mother, who had given him hospitality.

Production.—The picture tells an intriguing, if slightly involved, story and establishes broad appeal without resorting to cliches. Richard Basehart makes a cool, collected and courageous Don. Lisa Gastoni has her moments as Lola, and Eric Pohlmann scores as the sybaritic, two-timing Kang. Athene Seyler, Burt Kwouk and Alan Gifford head a hand-picked supporting cast. The mystery element is shrewdly exploited, the Chinese family asides furnish warm sentiment, and the climax is at once stern and showmanlike. What's more, the Hong Kong exteriors are obviously the real thing and give the overall authenticity.

Points of Appeal.—Fascinating tale, experienced and popular players, competent direction, agreeable light relief, suspenseful highlights, Technicolor and U certificate.

Marriage of Convenience

Anglo Amalgamated. British (U). Featuring John Cairney, Harry H. Corbett and Jennifer Daniel. Produced by Jack Greenwood. Directed by Clive Donner. Screenplay by Robert Stewart. Director of Photography, Brian Rhodes. 5,211 *feet. Release January* 16, 1961

FAST ...OVING and compact thriller, based on Edg... Wallace's novel, "The Three Oak Mystery." It concerns a young convict who breaks ..., but finds that he has been double-crossed ... his old flame and a detective when he attemp... to collect his ill-gotten gains. The plot has ma... colourful and substantial threads and these a... spun by a competent cast and a shrewd director ... to a tight canvas, sharply emblazoned with th... message, "crime does not pay." Very good qu... "second."

Story. ...Larry Wilson, jugged for a twenty thousa... pound robbery, escapes from prison by arrangi... a phoney marriage with Barbara Blair, stepdau... er of a cell mate. He tries to contact Tina, l... ormer partner, but learns that she has marrie... hn Mandle, the Scotland Yard officer, now r... d, responsible for Larry's arrest. Larry traces ... and Mandle, who writes for a Sunday paper, ... seaside retreat, where they've invested the l... Inspector Jock Bruce, Mandle's old rival, ... s up the scent and in the final show-down ... bs Larry, Mandle and Tina aboard Mand... boat.

Pro...ion.—The picture, which covers a consider... amount of ground, has only a slight heart... rest, but its action is brisk and excite-ment... pered with humour, mounts as it speeds to ... tary climax. John Cairney convinces as the ... Larry, Harry H. Corbett and John Van Eyss... core as antagonists Bruce and Mandle, and ... ifer Daniel and Moira Redmond register as B... a and Tina. Its backgrounds are suitably Va... nd the dialogue is smooth.

Points of Appeal.—Taut tale, resourceful team, comedy, suspense, handy footage and U certificate.

The House in Marsh Road

Grand National. British (A). Featuring Tony Wright, Patricia Dainton and Sandra Dorne. Produced by Maurice J. Wilson. Directed by Montgomery Tully. Screenplay by Maurice J. Wilson. Director of Photography, James Harvey. Musical Director, Philip Martell. 6,313 *feet. Release December* 12, 1960

SUPERNATURAL melodrama, unfolded in a lonely country house. It's about a wrong 'un and his girl friend who plan the murder of the man's wife, only to be fatally slapped down, presumably by a poltergeist. The tale has a few loose ends, but the players meet all demands, the eerie happenings are not without humour, and the spectacular pyrotechnic climax carries an intriguing question mark. It'll hold most audiences. Good quota "second."

Story.—David, author and book reviewer, and Jean, his wife, eke out a precarious living until Jean inherits a country house. Strange things occur and Mrs. O'Brien, the char, attributes them to a poltergeist called "Paddy," but David scoffs at the idea. He falls for Valerie, a glamorous blonde, and wants the unsuspecting Jean to sell the house so he can grab the cash and go off with Valerie. Jean refuses and David attempts her life, but she is saved by "Paddy." Terrified, Jean sees her London lawyer and David and Valerie decide to spend the night together. There is a violent storm, the house catches fire, the pair are trapped—possibly by "Paddy"—and consumed by the flames. Richard Foster, the local estate agent, consoles Jean.

Production.—The picture has quite a good central idea and loses little in the telling by putting the responsibility for its mumbo-jumbo on the poltergeist. Patricia Dainton registers as the scared Jean, Sandra Dorne is a tantalising Valerie, Tony Wright convinces as scoundrel David, Ann Sharp Bolster provides light relief as Mrs. O'Brien, and Derek Aylward heads a sound supporting cast as Richard. An essential air of mystery is quickly created, and the big fire finale definitely thrills.

Points of Appeal.—Stoutly carpentered tale, competent acting and direction, sex, excitement and British label.

Screaming Mimi

Columbia. American (A). Featuring Anita Ekberg, Phil Carey and Harry Townes. Produced by Harry Joe Brown and Robert Fellows. Directed by Gerd Oswald. Screenplay by Robert Blees. Director of Photography, Burnett Guffey. Musical Director, Mischa Balaleinikoff. 6,393 *feet. Release not fixed*

WHO-DUNNIT with Freudian overtones. Set in the dizzy night club world, it pin-points a generously upholstered dancer, possessor of a killer complex, who gives a reporter the runaround before she gets rumbled. The tale, which unfolds retrospectively, is hard to follow, but Anita Ekberg's ample physical attributes are clearly paraded. They do not, however, compensate for a confused script. The opus seldom makes sense, let alone titillates or thrills. So-so title and star catchpenny.

Story.—After being knifed by a lunatic Virginia Wilson, an exotic dancer, becomes mentally unbalanced and is sent to a sanatorium. Under the care of Doctor Greenwood, a psychiatrist, she partly recovers and Greenwood is hopelessly infatuated by her. Subsequently, Greenwood claims that Virginia has died and she, using an assumed name, stars in a night club. Bill Sweeney, a reporter, falls for Virginia, she reciprocates and Greenwood gets jealous. Virginia is again knifed and the circumstances remind Sweeney of a blonde stripper murder, and he investigates. Sweeney suspects Greenwood, but the latter, too, is murdered. Finally, Virginia turns out to be a homicidal maniac.

Production.—The picture recklessly scrambles the past and the present and long before the end audiences will give up trying to find out who killed who or why. Anita Ekberg shows little acting ability, but is quite an eyeful as Virginia, and Phil Carey registers as Sweeney, but the rest are seldom given a break. The staging is colourful, but even so the film's psychopathic bunkum crudely buttressed by striptease.

Points of Appeal.—Title, Anita Ekberg and night club backgrounds.

Compelled

United Artists. British (U). Featuring Ronald Howard, Beth Rogan and John Gabriel. Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Ramsey Harrington. Story by Mark Grantham. Director of Photography, Jimmy Wilson. 5,034 *feet. Release not fixed*

ROMANTIC crime melodrama. It concerns a happily married engineer, his wife unaware of his prison record, who is forced by old associates to collaborate in a jewel robbery, but ultimately saves his face. The cast works hard and the director does not entirely lack resource, yet neither manges to put a kick into the "old hat" plot. Its staging, too, is slapdash. Tin-pot quota.

Story.—Paul Adams, an engineer, is married to Carol, a pretty girl, but she doesn't know that he has done time. Fenton, a suave crook, and Jug, his moronic henchman, take over a bookshop and plan to burrow through to the next door jewellery store's vaults. They tell Paul they'll harm Carol unless he supervises the job. Paul reluctantly agrees, but he wants no share of the spoils. Grimes, another rogue, demands a cut, but Jug knocks him off. The murder is too much for Paul and he blurts out everything to Carol. She promptly informs the police, while Paul tackles Fenton and Jug. During a scuffle in the tunnel, a gas main explodes and both Fenton and Jug are killed. Paul is taken to hospital, but the police promise Carol they'll treat him leniently.

Production.—The picture gets notions from "Rififi" and "The League of Gentlemen," but the best is not made of borrowed plumes. Ronald Howard wins a little sympathy as the intimidated Paul, and Beth Rogan is an appealing Carol, but John Gabriel, Richard Shaw and Jack Melford are very obvious crooks as Fenton, Jug and Grimes. The marital situations move, but the robbery is crudely handled. The whole caboosh inevitably goes up in smoke when the gas main explodes, but all that emerges from the debris is a conventional happy ending.

Points of Appeal.—Title, useful footage, quota ticket and U certificate.

Rockets in the Dunes

CFF. British (U). Produced by Ralph May. Directed by William Hammon. Featuring Gena Yates, Christopher Witty, Geoffrey Wearing. 5,129 *feet*

CHILDREN'S adventure story set in Devonshire. It tells how a group of children endeavour to save their sands, which have been taken over by the Army. Sand yachts provide a lot of interest, young players are natural, and adults blend well. Good children's entertainment.

Story.—The Allen children and their friends, who live by the sea in Devonshire, race sand yachts there until the Army takes over their dunes—to be used, the children believe, as a rocket range. As this threatens the father's livelihood and many local activities, the children endeavour to stir up the village and organise a protest meeting. With ingenious efforts they raise money to hire the hall—aided by Joey selling his puppy, Bimbo. But the dog runs away from his new owners and as Joey rushes over the dunes after him he catches his foot in the ...

continued on page 27

DE LANE LEA
SYNC SOUND ON LOCATION
WITH PERFECTONE
HIRE TERMS—GERrard 8105

Your Films

by JOSH BILLINGS

West End

LAST WEEK four new films reached the West End and all featured "wicked ladies." The coincidence didn't escape the notice of the long-haired boys and girls and many tried to be clever at each picture's expense. They were wasting their time—bad lasses are notoriously good box-office!

Incidentally, two of the films were X certificates, "Never On Sunday" (United Artists—Greek) and "Butterfield 8" (MGM—CinemaScope), one was an A, "Faces In The Dark" (Rank—British), and the other a U, "North To Alaska" (Twentieth Century-Fox—CinemaScope).

"Never On Sunday" (United Artists—Greek) is an off-beat comedy with the common touch. Its director, Jules (Rififi) Dassin, has an international reputation, it stars Melina Mercouri, an actress of wide renown, and, above all, has a signature tune that the world and his wife are humming.

On the strength of these credentials, Jules Dassin insisted that the film be shown six times a day and three times on Sunday. His confidence in his own production was not misplaced. During its initial week-end at the London Pavilion, "Never On Sunday" belied its title and even before the last performance on Sunday it had shattered every week-end record for the hall. The Greeks may have a word for this, but mine's "Strewth!"

\+ + +

I MUST confess that "Butterfield 8" (MGM—CinemaScope) is not my cup of tea, but I understand the women are lapping up the screen version of John O'Hara's best-seller at the Warner Theatre. Since Elizabeth Taylor plays the lead, the ladies are having no difficulty in getting their menfolk to accompany them. Any film that can attract both sexes is, in a manner of speaking, halfway home before it starts. Get on to "Butterfield 8," and quick!

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"FACES IN THE DARK" (Rank—British), a marital big-business murder type mystery melodrama, has been squeezed out of the West End, but opened promisingly at the New Victoria. By the way "The Boatmen" (Rank—Totalscope—Italian) completes the programme.

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MY FAVOURITE among the new films is unquestionably "North To Alaska" (Twentieth Century-Fox — CinemaScope), a rumbustious comedy melodrama set in the early gold rush days. Its tremendous cast, which includes John Wayne, Capucine, Stewart Granger, Ernie Kovacs and Fabian, never lets up and bashes its humour and dramatic cliches into two hours of glorious, uninhibited entertainment. Needless to say, it's going darned well at the Carlton, Haymarket.

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"G.I. BLUES" (Paramount), the army comedy musical featuring Elvis Presley, the ex-serviceman with the golden larynx and oscillating pelvis, continues to do top-notch business at the Plaza. Its songs are in great demand and what more effective "hand-outs" than records and sheet music?

\+ + +

KENNETH MORE at the controls made "Man In The Moon" (Rank—British) sure of success. The science-fiction comedy took off smoothly at the Odeon, Leicester Square, in the presence of the Queen and Prince Philip and has rapidly gained impetus and height. There's nothing like laughs to project a film into the big money.

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"THE MILLIONAIRESS" (Twentieth Century-Fox—CinemaScope—British) is packing the Rialto, Coventry Street. The Shavian comedy first took the Carlton, Haymarket, by storm, and the returns during its week's run at the New Victoria were almost beyond belief. I'll return to "The Millionairess" later.

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IT'S EASY to make fun of some of the situations in "Portrait In Black" (Rank-Universal), a crime melodrama, but it's the overall picture that counts. Yet another film centring on a tarnished lady, it's scored fluently at the Leicester Square Theatre. Don't dismiss it lightly, or the laughs will be on you.

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THE DISNEY "double bill," "The Jungle Cat" and "The Hound That Thought He Was A Raccoon," is definitely clicking at Studio One, Oxford Street. What's at the hall for Christmas? "The Swiss Family Robinson" (Disney—Panavision—British), marvellous adventure entertainment for kids of all ages.

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"CARTHAGE IN FLAMES" (Frank—Technirama—Italian) is holding up well at the Odeon, Marble Arch. Large-scale sea and land spectacle, it offers uninhibited action-lovers good money's worth.

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IT WAS a slick move bringing back the Peter Sellers' comedy, "Two-Way Stretch" (British Lion—British), to the West End. The "big house" romp is doing fine at the Ritz and basking in the reflected glory of the star's newest, "The Millionairess" (Twentieth Century-Fox—CinemaScope—British).

DE LANE LEA
WORLD FAMOUS FOR
DUBBING & POST-SYNC
GERrard 8105

"THE NUDIST STORY" (—British Road, last 26-week (Para- hill- ckpot circuit

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THE OFF-BEAT Negro "Shadows" (British Lion—Americ ama, still Street, and will "Saturday Ni and Sunday Morning" (British) started the Berkeley, Tottenham Court Road, whe it left off at the Warner Theatre—bang in the big brass. "A Cool Sound from Hell" (Gala—Canadian) makes up a sizzling X certificate bill.

\+ + +

BRITISH LION'S latest unit programme "Suspect" (British) and "Blitz on Britain" (International), went into the Queen's, Bayswater, for a week, but has been kept on. It may well prove a sleeper.

On release

NOW FOR the releases. "The Millionairess" (Twentieth Century-Fox—CinemaScope—British) definitely has the Midas touch. Its first week's figures are fabulous and it'll undoubtedly finish among this year's top. How come that a screen adaptation of a Shaw play is meeting with such success? The reasons are obvious—after the event! First, an intriguing title; second, two stars, Sophia Loren and Peter Sellers, whose popularity is at its zenith; and third, a great advertising campaign by Fox's publicity department. The posters for "The Millionairess" are compelling. Get after "The Millionairess" at all costs and finish the Old Year in the money.

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I HEAR GOOD accounts of "Solomon and Sheba" (United Artists—Technirama). The Biblical spectacle has already played many key halls on a "hard ticket" basis, but, although a little of the cream has been skimmed off it, it's still legitimately milking the public of useful sums. You have everything to gain and nothing to lose by making friends with "Solomon and Sheba."

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WARNER-PATHE'S "The Dark at the Top of the Stairs" has just completed its London tour. The film's been quite a turn- due mainly to its powerful woman's ang Subsequent-run exhibitors, make sure of this one

\+ + +

DESPITE its long run at the Ritz Village of the Damned" (MGM—Metroscope British) found it hard to get a circuit boo g. It's now playing on ABC and doing fine. Like the tip and don't forget the film's quota

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MGM'S "The Giant of Marathon (Dyaliscope—Italian) is comfortably home nd dry after three hectic laps. Breathtaking spectacle featuring Steve Reeves, it's just the stuff for the masses and kids.

continued on page 27

THEY'LL BREAK DOWN THE DOORS FOR THIS ONE

WHILE YOU ADD UP THE PROFITS!!

JOHN WAYNE
STEWART GRANGER
ERNIE KOVACS FABIAN
And
CAPUCINE

with MICKEY SHAUGHNESSY

PRODUCED & DIRECTED BY
HENRY HATHAWAY

SCREENPLAY BY
JOHN LEE MAHIN · MARTIN RACKIN · CLAUDE BIN

A 20th CENTURY-FOX
CINEMASCOPE
PICTURE

COLOUR BY DE LUXE

Lopert Pictures presents

NEVER ON SUNDAY

CERT
X

Starring

MELINA MERCOURI

IN THE ROLE THAT WON HER THE 1960 CANNES 'BEST ACTRESS A

Written and Directed by

JULES DASSIN

Music by MANOS HADJIDAKIS

Hear the New International Song Hit! "Never on Sunday"

UNITED ARTISTS

REPORTERS' NEWS

United Artists Signs Deals For 11 Films

A TOTAL of 11 films is to be made under three production deals signed by UA. Six are to be made by producer Phil Hazelton and director Alex Singer, who have been signed by Edward Small. Small is to be executive producer on each of the films.

First scheduled for production is "The Dark Corners of the Night," which will go before the cameras in New York in December. Screenplay was written by Lionel Olay from his best-selling novel.

Norman Panama and Melvin Frank, the producer-director-writer team, are to make two more pictures for United Artists. (Their first film is the forthcoming "The Facts of Life" starring Bob Hope and Lucille Ball.)

Expansion

The two films will be made abroad in line with a programme of expansion into international production. First will be "Road to Hong Kong," reuniting Bing Crosby and Bob Hope. Production begins at the end of June, 1961, with exteriors in Hong Kong and interiors in London.

This will be followed by "Five Pieces of Maria," which goes into production at the end of next year in Rome and the South of France. Six major stars will be cast. Panama and Frank will write, direct and produce the two original screenplays.

Exclusive

Robert Mitchum is to make three top budgeted pictures for UA on an exclusive basis—effective January 1, 1961. This is the first multiple picture arrangement by Mitchum since the end of his RKO contract six years ago. All three films will be produced by Frank P. Rosenberg for the Mitchum organisation—in which Rosenberg will be a partner.

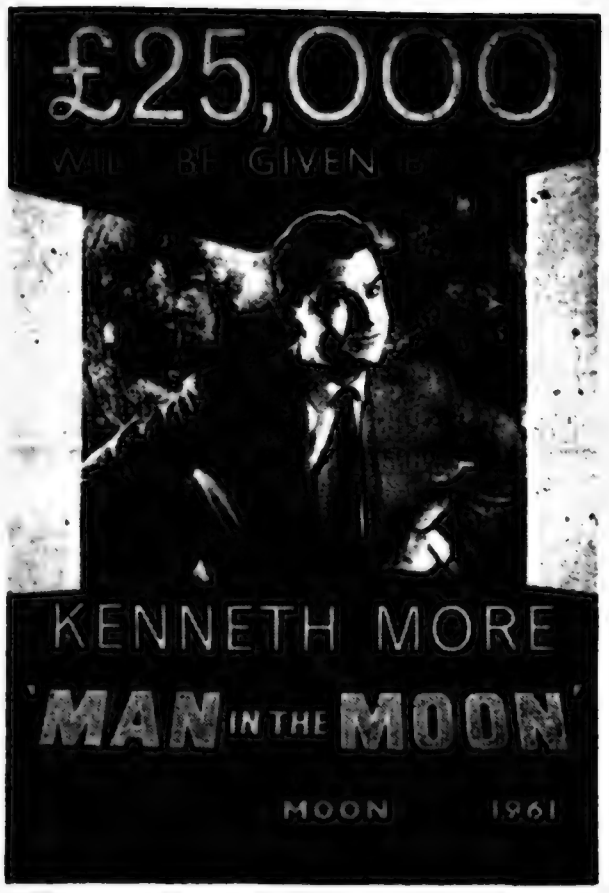
First picture is "North from Rome" which starts shooting in Italy on March 15. Based on the best-selling novel by Helen MacInnes, the film will be shot in colour, with two important stars joining Mitchum in the cast.

'Millionairess' tie-up with Kayser Bondor

2,000 show... scher... expl... com...

PAIRS of shapely legs in the form of ... launched the national promotion for "The Millionairess" initiated by the ...on department of 20th Century-Fox in ...on with CMA and Kayser Bondor.

...show-cards were rushed to all Kayser ... stockists throughout the country in ad... the film's London release on November 14 ...ding stores in each town will be taking ...motion a stage further by devoting com... ...indow displays to lingerie and stockings. ...t-out displays of the star as centre-piece. ...e managers can gain the co-operation ...l newspapers and invite readers to sub... ...tters on the theme "What I would do ...ere a millionairess," the contest will be ...d by prizes supplied by the manufacturer.



This double-crown poster in black and yellow is being offered to exhibitors all over the country in connection with Kenneth More's offer of £25,000 to be given to the first British subject to set foot on the moon in 1961

'Village of the Damned' co-star on PA tour

BARBARA SHELLEY, who co-stars with George Sanders in MGM's "Village of the Damned," is making a personal appearance tour of five key ABC London theatres during the picture's general release playdates.

Reports of the picture's opening weekend in North-west London indicate, according to the company, that it will be one of MGM's box-office winners.

The star dates were: the Embassy, North Harrow, on November 16; the Empire, Mile End, on November 21; Regal Kingston, on November 23; Regal, Woolwich, on November 29; and the ABC, Croydon, on December 1.

At each theatre, she is attending the late evening performance and is speaking from the stage, welcoming the audience and answering questions about the making of the film, put to her by Clifford Elson, exploitation manager of ABC.

MGM's latest British picture "Village of the Damned," which did so well in London's West End during an 11-week premiere run, has opened simultaneously in the Cincinnati-Columbus-Dayton-Indianapolis-Ft. Wayne area of America.

Several theatres reported bigger opening day business than they had enjoyed for almost a year. Others were taking the kind of money normally achieved in the States only during peak summer months.

"Village of the Damned" stars George Sanders and Barbara Shelley. It was produced by Ronald Kinnoch and directed by Wolf Rilla.

Queues all week for 'The Millionairess'

20th CENTURY-FOX'S "The Millionairess" is breaking records wherever it plays from the West End to the South Coast, or in the industrial centres of the North.

J. D. Richards, an independent exhibitor with theatres at Eastbourne and Hastings, reported to 20th Century-Fox president, Spyros P. Skouras, that the film was "beyond our wildest expectations."

"The Millionairess," produced by Dimitri de Grunwald, directed by Anthony Asquith, began its North-east London release on Monday.

Anglo theme music hits the top ten

THE record by the instrumental group The Shadows, of the "Man of Mystery" title music to Anglo Amalgamated's Edgar Wallace thrillers, has hit the top ten charts on its first few days of release. It is now No. 2 in Britain and No. 7 in the international ratings.

Written by Michael Carr, the title music, which is featured in all the Anglo pictures based on the stories by Edgar Wallace, has become an immediate success with the discs issued by Columbia Records. On its first few days in the shops it sold over 100,000 copies.

Anglo Amalgamated is doing a great deal of special exploitation with cinemas on the record and the music.

'House in Marsh Road' for ABC release

GRAND NATIONAL'S "The House In Marsh Road" has been booked for release on the ABC circuit, commencing in North West London, on December 12.

The film, directed by Montgomery Tully and produced by Maurice J. Wilson, stars Tony Wright, Patricia Dainton and Sandra Dorne. It deals with a strong, but illicit love affair set in a house haunted by a poltergeist.

"The House In Marsh Road" is adapted from the novel of the same name by Laurence Meynell, which has just been published.

Award for 'Hearts'

RANK FD'S "Conspiracy of Hearts," produced by Betty Box and directed by Ralph Thomas, has been chosen by Viennese film critics as the best film of October.

Rank Chutney tie-up

AS PART of his publicity campaign for "North West Frontier," Pim de Miranda—publicity manager of Rank F.D. (Holland) N.V., secured from Indian star I. S. Johar his favourite recipe for chutney.

He then approached the largest bakery in Amsterdam, which found the chutney appetising enough to use as a filling for a new type of pastry which they christened "Kalapur Chutneys."

PROSPER WITH ANGLO!

Rank FD enters a team in RAC road rally

RANK FD has entered a team representing the "Look at Life" series in this week's 9th RAC International Rally.

Two experienced rally men. Ted Candy, production manager, and Tom Richards, RFD promotions manager, are co-drivers. With them is ace cameraman Albert Werry, with other "Look at Life" cameramen covering key points on the route.

Colour camera

The team is using a Humber Super Snipe Estate car specially modified to carry a colour camera.

Aim of the "Look at Life" entry is to bring to the screen a rally film which shows not only the event, but the whole background of hazards, planning and control.

The rally, which ends tomorrow (Friday) with a celebration at Talk of the Town, starts from Blackpool and will make its way to Brands Hatch via Inverness.

Special assignment for Kay McAndrew

ON A special assignment Mrs. Kathleen McAndrew has joined Columbia Pictures' publicity department. She is to co-ordinate campaign plans for the European premiere in London early next year of George Sidney's production "Pepe," which stars Cantinflas and 35 top Hollywood personalities, who play themselves.

She will be responsible for developing publicity, exploitation and general promotion activities in the United Kingdom, under the direction of Alan Tucker, publicity chief of Columbia's British organisation.

This appointment has been made because of Columbia's ambitions for the presentation of this entertainment in Great Britain—for which Alan Tucker and advertising manager Pat Williamson flew to the United States, to finalise launching plans.

Warner-Pathe issues AA double bill

WARNER-PATHE is releasing an unusual double programme on November 28 — "The Plunderers" and "Pay Or Die"—both of which are Allied Artists' pictures giving a different slant on violence.

"The Plunderers," produced and directed by Joseph Pevney, stars Jeff Chandler, Dolores Hart and John Saxon.

"Pay Or Die" stars Ernest Borgnine in the true story of New York's Detective Lieutenant Joseph Petrosino, who tracked down the infiltration into America of the notorious Sicilian crime organisation, the Mafia. The film was directed and produced by Richard Wilson and co-stars newcomer Zohra Lampert.

RECORD 565 PRINTS OF COLUMBIA FILM

Columbia will have 565 colour prints of Charles H. Schneer's "The 3 Worlds of Gulliver" in circulation simultaneously during the Christmas week, when the SuperDynamation film is scheduled for world release.

This is a record colour print order on a single film for the company.

"The 3 Worlds of Gulliver" makes its London debut at a Royal Charity premiere in the presence of Princess Margaret at the Odeon, Marble Arch, on November 30. Film stars Kerwin Mathews as Gulliver, with June Thorburn, Jo Morrow and Lee Patterson.

'Pollyanna' returns to London at Christmas

WALT DISNEY'S "Pollyanna"—it played to record business at Studio One—will return to London for a week, starting on Boxing Day, at the New Victoria prior to circuit release on January 2.

The picture, based on the best-seller by Eleanor H. Porter, stars Hayley Mills in the title role, Jane Wyman, Richard Egan, Karl Malden, Nancy Olson, Adolphe Menjou, Donald Crisp, Agnes Moorhead and Kevin Corcoran.

"Jungle Cat," the Walt Disney true life adventure, which broke the Saturday receipts at Studio One, is reported to be doing exceptional business throughout America and across the border in Canada at the Eglinton, Toronto.

Boxing Day dates for three Anglo films

THE LATEST Peter Rogers production for Anglo Amalgamated release, "No Kidding," has been booked to the entire ABC circuit and starts release in South London on December 26; in North-east London on January 2 and North-west on January 9.

London trade show of "No Kidding" will be held at Studio One, Oxford Street, at 10.30 a.m. on Thursday, December 1.

The film stars Leslie Phillips, Geraldine McEwan, Julia Lockwood, and Noel Purcell with Irene Handl, Joan Hickson and June Jago; and was produced by Peter Rogers and directed by Gerald Thomas from the screenplay by Norman Hudis and Robin Estridge.

Supporting "No Kidding" on ABC release is the latest in the Edgar Wallace thrillers, distributed by Anglo Amalgamated, "The Man Who Was Nobody." Stars are Hazel Court, John Crawford and Lisa Daniely and the film was produced by Jack Greenwood and directed by Montgomery Tully from the screenplay by James Eastwood. This will be trade shown at the Hammer Theatre, London, on Tuesday, November 29 at 2.30 p.m.

Another Anglo feature, the Scotland Yard action thriller "The Dover Road Mystery" has also been booked to the entire ABC circuit. It will open in North-east London on December 26 and will go to North-west London on January 2 and South London on January 9.

ABC 'personal' to ch pays big dividend

IN THE first ten months of ti ABC will have staged more than 100 onal ap- pearances in all parts of the co. This, according to Bill Cartlidge, assista nag ng director of ABC, has paid handso vidends in terms of first-class public re The policy is to be intensified in the

Stars who have appeared in all le centres include Richard Todd, Charlie Dra enneth Connor, Leslie Phillips, Charles Ha Mike and Bernie Winters, Chips Rafferty Con- rad, Mario Fabrizi, Richard A rough. Anthony Newley, Tommy Cooper, D Price. Paul Massie, Janette Scott, Carole L Shir- ley Anne Field, Marie Devereux, Dia Aubrey. June Thorburn and many others.

A special effort has been made with ldren's matinees because it is considered impo nt that these young filmgoers are given opport es of meeting their favourites.

Barbara Shelley is now making five ersonal appearances for the circuit, and later this month June Thorburn, Rik Battaglia and Norman Rossington are due in Belfast to appear at a special charity performance arranged by ABC

Unifilms publicity by Graham Whitworth

GRAHAM WHITWORTH has been appointed publicity manager for Unifilms (Associates) Ltd.

Mr. Whitworth, recently of British Lion Films, will handle the publicity for the company's releases including all Orb products, which as already announced, will be distributed by Unifilms.

As secretary of the London and Home Counties branch SCMA, Mr. Whitworth was responsible for the organisation of the recent Miss Cinema of Great Britain contest and the Film Ball held at the Lyceum, London.

The former Lord Mayor of London, S dmund Stockdale, was at a special screeni of the Pathe documentary "My Lord Mayo at the Mermaid Theatre. With him, l. are: Colonel and Alderman R. C. Studho Sheriff of the City, Mrs Studholme, T. Collett, chairman of the Special Committee. acgregor Scott, managing director of Pathe, an producer

Terry Ashwood

ARCHWAY COLOUR & SPECTACLE - NOW ON RELEASE SLAVE WOMEN OF CORINTH 'U'

Production

by BILL EDWARDS

THE bustling American production team of George Glass and Walter Seltzer, last here to make "Shake Hands with the Devil" almost two years ago, is back in Europe—with two pictures shooting at once.

IN PARIS, at the Studios de Boulogne: "Paris Blues," starring Paul Newman and directed by Martin Ritt.

IN BRITAIN, at Associated British Studios: "The Naked Edge," starring Gary Cooper, Deborah Kerr and directed by Michael Anderson.

This has resulted in Glass and Seltzer bustling more than ever these past few weeks, and they have worked out a complicated system of leap-frogging the Channel so that each can keep a personal eye on the productions.

Unworkable

"The Naked Edge," based on Max Ehrlich's suspenseful "First Train to Babylon," has had a chequered history. Several producers took a look at the book and rejected it as unworkable either through scripting or casting problems.

Glass and Seltzer, acting as executive producers for Pennebaker Productions, believed they could beat the problems and, as a start, switched the action from America to London.

Then, with director Micky Anderson and writer Joe Stefano (he scripted Hitchcock's "Psycho") they began planning the subject with the thoroughness of a D-Day landing.

Anderson spent three weeks in close collaboration with Stefano, going through every scene, before a word was written. As a result a final shooting script was ready in 10 weeks.

Situations

Said Anderson: "I wanted, as far as was humanly possible, to make sure every scene every line of dialogue would play. I was anxious to avoid those well-known situations where you get on the floor, find a scene doesn't work and everyone drops what they're doing to start rewriting the story."

Said Seltzer: "We covered every camera angle every movement. We were after a taut, swift-suspense atmosphere and for that reason there is not a single dissolve in the picture. Every scene has been written for a cut."

Micky Anderson added: "We are using no opticals at all. By using cuts right from the beginning of the picture I believe I can get away with cuts later in the story that would normally be considered outrageous."

"The Naked Edge"—like "Paris Blues" it is for United Artists' release—tells of the growing terror of a wife, inescapably forced to the conclusion that her husband is a murderer. Her suspicions start when a letter, lost in a mail-bag robbery, reappears some five years later.

Also in the picture: Peter Cushing, Michael Wilding, Eric Portman, Ronald Howard, Hermione Gingold, Wilfred Lawson and Ray McAnally.

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DIRECTOR Ken Annakin, tied up for more than 18 months on Disney's costly "Swiss Family Robinson," returns to the British production scene with crowded plans for the future.

On Monday, he starts work on the new Julian Wintle-Leslie Parkyn comedy, provisionally titled "A Very Important Person." The story tells of the efforts to rescue a top British boffin (James Robertson Justice) from a German prisoner-of-war camp. Jack Davis wrote the script and the picture is for Rank release.

Also in the cast: Leslie Phillips, Richard Wattis, Eric Sykes and stage and television artist Stanley Baxter.

Says Ken Annakin: "What we want to do is to look at the humour of the last war with 1960 eyes. The picture starts and finishes, for example, with Godfrey Winn introducing a television programme called 'This Is Your Memory Album.' And we plan to change the title for one which will tie up with a pop song now being written."

Annakin also has several projects for personal production.

"I am trying," he said, "to alternate between British domestic comedies like 'A V.I.P.' and making at least one big-scale outdoor subject a year."

Colourful

He is preparing two outdoor properties. The first is "The Gold Lovers," an original idea which is being developed with Guy Elms. It is set in Ethiopia and Annakin is anxious to bring to the screen one of the country's colourful nomadic tribes.

The second, set in China and Tibet, is "The Night Walkers," based on James Norman's novel. It's an adventure story of an American journalist caught up in Communist China politics.

In the comedy field Annakin owns the screen rights of a French play, "De Doux Dingues" ("Sweet Nothings") which is now being scripted by the author, Michel Andre. He is also working with Jack Davies on a new comedy

RICHARD TODD . . .

. . . completed shooting of his first personal production "Don't Bother To Knock" with locations last week in Oberammergau. Here's Todd with director Cyril Frankel and co-star June Thorburn on the set at Associated British, Elstree

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idea which tells of a select organisation started by two reformed crooks—for the sole purpose of reforming other crooks.

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JAMES HILL, connected with the production side of British films since 1938 as writer, editor, production manager and director, will direct ACT Films' version of the Arnold Wesker play, "The Kitchen." Filming starts at Shepperton early in January.

Sidney Cole, known for the Robin Hood television series, will produce. He has also written the script.

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LEWIS GILBERT, who has just completed Columbia's "The Greengage Summer" at Shepperton is now preparing two major subjects which he will make with John Brabourne next year. The first is a full-blooded sea picture, called "Mutiny," for Columbia; the other is the screen version of a Book Society choice "The Patriots," for Anglo-Amalgamated.

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HAMMER has bought the screen rights of Anthony Kimmin's stage comedy "The Amorous Prawn." It will be made in association with Patrick Filmer-Sankey and is scheduled to go before the cameras towards the middle of next year.

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MGM's story department has moved from Arlington Street, to the Empire Cinema, Leicester Square, W.C.2.

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SIXTH of the Anglo Amalgamated Edgar Wallace features started production at Merton Park on Monday—"Clue of the New Pin." It's produced by Jack Greenwood and directed by Allan Davis from a script by Philip Mackie. The stars: Wilfred Lawson, Paul Daneman, Gladys Henson and David Horne.

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PIONEER in the transmission of news films by cable was Castleton Knight, who, in 1934, reproduced in the Gaumont News a few frames of film showing the arrival in Melbourne of the winners of an air race from London. The original section of film was projected at a recent BKS meeting, when A. Edwardson and J. J. Shelley, AMIEE, of the BBS, discussed the transmission of news films across the Atlantic.

The transmission by Gaumont, like that achieved by the BBC in 1957, was effected by adapting the normal picture facsimile system. The modern transatlantic cable is only for speech circuits, with a n provision quency of 4.5 kc/s, so that picture num fre- be transmitted only by much reduc erial can of transmission, and by cutting dow the speed of information. amount

Generally, the material received nsmis- sion will be a 16mm. telerecordi It was decided to transmit on a standard lines per frame, and to omit alternate By this means it is possible to transmit frame in eight seconds. Test films made ulate this standard showed that the quali is in- adequate for any picture with rapid ment, but acceptable for most items of topic erest.

In the transmitter the film is scann by the flying-spot principle. In the camera signed by A. S. Pratt, FBKS, of Rank Precis Indus- tries—a continuously running motor d es the film through an electric clutch. A n-lens system images the cathode-ray screen n two frames of 16mm. film, which is fed tw rames at a time.

No problem

Gamma is no problem, since the 2.5 gamma of the cathode-ray tube compensates for the normal negative gamma, producing an over-all gamma of 1. The film is processed in three minutes. Sound is transmitted after the picture and recorded on to 16mm. magnetic film

The problems of picture transmission over a cable intended for speech were discussed by Mr. Shelley. The frequency response, he said, is good, to within +1dB from 100 to 6000 c/s, but there is a 3ms delay in the low-frequency components; this is approximately corrected by equalisation circuits.

The system was first shown publicly on the occasion of the Queen's visit to Canada in June, 1959. The first transmission from New York occurred only a couple of months ago. The cost of transmission is about £250 per minute of news film. A number of films were projected, showing a variable quality of picture.

Norman Leevers put forward the suggestion that, instead of transmitting from and recording on to film, the line information only should be transmitted, but Mr. Edwardson stated that this had been found impracticable. Brightness and contrast, he said, are fixed by the transmitting operator by means of a graticule.

R. H. Cricks recalled that, a short time before Castleton Knight had transmitted the pictures from Melbourne, he had been consulted by Pathé of London and New York with regard to the possibility of transmitting news items across the Atlantic by the picture transmission system, but had had to report that the cost would be prohibitive.

SHOOTING NOW

ABPC ELSTREE.—"The Naked Edge" (United Artists), producers George Glass and Walter Seltzer, director Michael Anderson; **"A Taste of Fear"** (Hammer for Columbia), producer Jimmy Sangster, director Seth Holt; **"The Pursuers"** (tv series), produced by Ian Warren.

BEACONSFIELD.—"A Very Important Person" (Independent Artists for Rank), producers, Julian Wintle and Leslie Parkyn, director Ken Annakin.

BRAY.—"Shadow Of The Cat" (BHP for U-I), producer Jon Penington, director John Gilling.

MERTON PARK.—"Partners In Crime" (Anglo Amalgamated), producer Jack Greenwood, director Peter Duffell. (Edgar Wallace series).

MGM BOREHAM WOOD.—"Topaze" (Dimitri de Grunwald for 20th-Fox), producer Pierre Rouve, director Peter Sellers. Building on three stages for Fox **"Cleopatra."**

NEW ELSTREE.—"Part Time Wife" producers, The Danzigers, director M Varnel; **"What Every Woman Want** producers, The Danzigers, director Ern Morris.

PINEWOOD.—"Cleopatra" (Fox), p ducer Walter Wanger, director Rou Mamoulian; **"Treasure of Monte Crist** (Tempean for Regal), producers Bob Ba and Monty Berman, director Bob Ba **"Carry on Regardless"** (Beaconsfield Anglo Amalgamated), producer P Rogers, director Gerald Thomas.

SHEPPERTON. — "Weekend W Lulu" (Hammer for Columbia), prod Ted Lloyd, director John Paddy Carst **"Spare the Rod"** (Bryanston), prod Victor Lyndon, director Leslie Norma

WALTON.—"Rag Doll" (Mancu for Butchers), producer Tom Blak director Lance Comfort.

Television

by TONY GRUNER

MR. NIDORF, chairman of Independent Television Corporation, arrived in London on Monday and brought with him news of successes for a number of ITC projects.

"Mr. Riviera," a new adventure series shot in the South of France, starring U.S actor Charles Drake, was shown to a leading sponsor in New York and according to Nidorf "They are just wild about us."

"Mr. Riviera" was directed by Denis O'Dea, a former features director, who has been associated with a number of George Minter films. His craftsmanship, the excellent colourful locations and a fabulous musical score must have clinched the arguments in favour.

I saw the pilot myself a few weeks ago through the courtesy of Leslie Harris, head of productions for ITC, and it was difficult to believe that this was a 24-minute tv film.

Production values, the direction and photography had a production quality about them reminiscent of sleek Hollywood movies at their best.

Successful

Accompanying Nidorf were some executives from NBC who have now agreed to collaborate with ITC in the production of a number of Palladium shows. These will be taped and seen by viewers on both sides of the Atlantic. For months Harris and his colleagues have been trying to work out a deal with the U.S networks to enable "Sunday Night At The London Palladium" to become a transatlantic programme, and now it appears that the company has been successful.

Then there is "Ghost Squad." In order to explain the motivation of this new series, ITC and The Rank Organisation, who are jointly financing the project, have agreed on a new prologue aimed at the American market and this is now being completed.

General reaction to the pilot both over here and in New York has been most favourable. Nidorf, accompanied by Harris, will be taking a copy of the completed film back to New York at the end of this week.

The final piece of news that Nidorf learned was that ITC and ABC Television are now going ahead with the series "Sir Francis Drake."

This will be a co-production between the two companies and after a number of tests, Terence Morgan has been selected to play the part of Drake.

According to Harris "The test came out perfect. This boy looked like a young Errol Flynn. We have high hopes that viewers will see a new type of Morgan in 'Sir Francis Drake.'" Director of this series which goes into production in February is Anthony Bushell.

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WHILE many independent producers are still complaining that the British market does not pay enough for a film series, comedian Max Bygraves has made a deal with ATV for six half-hour shows for which he will be paid £5,000 per hour.

The shows were recorded on location in Italy with dubbing added later on return to London. They were directed by Dicky Leeman, a leading ITV producer-director, and it is expected that the first will be shown to viewers early in the New Year.

Bygraves told me that he worked out the idea of these six shows and then sold a package to ATV.

"Because of the wonderful weather in Italy and the minimum amount of dialogue we managed to make our show at approximately £4,300. Of course this was minus my share and salary and so therefore, on the British market alone, I would have lost money.

"Fortunately, I shall be getting profit from the sales of these six shows on the Continent and other parts of the Commonwealth."

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MORE THAN 60 television networks, representing some 35 nations, will be participating in the International Festival of Television Arts and Science's to be held in Montreaux next May.

There will be a contest under the official sponsorship of the Swiss Broadcasting Corporation. This will be a tv film contest and entries may be submitted on tape, kinescope film, and even live shows recorded on the spot will be accepted.

In addition to the Festival there will be a trade fair exhibiting the most up-to-date developments in television and a "Night of the Stars" presentation which will include film and tv personalities resident in the area.

The tv film presentations will be judged on merit by an awards committee of seven experts.

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THE GROWING importance of tv drama to the ITV networks was shown last week by the news from H.M. Tennant Globe Productions, which collaborates with ATV in producing plays for Television Playhouse and Play of the Week.

According to Cecil Clarke of Tennants, no fewer than 18 plays specially written for television or adapted from books were screened or due for screening by ATV in 1960.

Moreover, eight new writers have been put under contract by Tennant in order to produce an increasing number of new plays by new writers for tv.

Says Clarke: "By putting under contract young writers of talent, we are giving them security. They are then able to write up to three plays a year for us as well as doing other work."

This is a healthy development on the part of ATV, whose policy in believing in the new writer of talent is bound to pay off in the long run.

New introductions at photo show

SEVERAL new introductions were shown by the Photographic Electrical Co. at the Industrial Photographic and Television Exhibition at the Royal Albert Hall this week.

Among these was an Editola (of which nearly 50 have been supplied to the BBC), which has been fitted with an adaptation to take 17.5-mm. sound tracks: another model, which will take 2,000-ft. reels with separate torque take-up motors, will shortly be available.

The Ciniola on view was the first to incorporate recent modifications to streamline its appearance and performance, including a more compact and precise sound optical system and a larger and more powerful viewing lens: this Ciniola, also, is being adapted to take 17.5-mm. tracks for Continental use.

Upright winders, tall enough to accommodate 16-in. spools, were shown: they incorporate a new disengaging and re-engaging clutching device for high-speed rewinding. These were shown in conjunction with synchronisers to which have been fitted special, retractable magnetic-track-reading heads, with independent mixing controls and transistorised amplifier.

Yet another innovation on show for the first time in this country was the latest 16-mm. Moviola editing machine, which will run double-head or married print. A Moy numbering machine was also on display.

The Taylor, Taylor and Hobson division of Rank Precision Industries demonstrated the new remotely controlled tv camera channel in collaboration with EMI. The system, developed by EMI, incorporates the Taylor-Hobson Studio Varotal zoom lens. Planning, tilting, focus, zooming and iris adjustment are all remotely controlled. The unit enables a series of shots to be pre-set and then automatically taken in sequence. A variety of Taylor-Hobson lenses for still and motion picture photography were shown, including the new Ental range of professional enlarging lenses.

The Cine and Photographic division introduced the Xenon lantern for use with the Bell and Howell 609 16-mm. film projector, bringing a degree of automation to 16-mm. projection.

A wide range of Bell and Howell 16-mm. cine cameras, projectors, accessories and industrial

continued on page 27

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WORLD MARKETS

—continued from page 10

THERE was a fall of 5.18 per cent. in attendances during the second quarter of 1960 compared with the same period in 1959 but an increase in receipts of 3.03 per cent. This increase is due, of course, to higher prices.

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I UNDERSTAND the Ministry of Culture is going to organise the film production of French classics using the Comédie Française.

These films will be produced by the Government-owned Union Générale Cinématographique.

Agitation in favour of suppressing the UGC has been growing for years, but the present Minister has now announced he will rejuvinate the UGC and not suppress it.

Well-known directors will be engaged and the whole setup is to be reorganised. It is most likely that television films will also be made.

To date UGC has consistently lost money, nor is it likely to find the key to financial success at once. It seems likely that, once reorganised, its productions will be highly commercial, but the Ministry is more concerned with its cultural influence than cost.—**Henry Khan.**

German interest in new Swiss studio project

BONN.—Construction of a new film studio in Zurich, Switzerland, costing nearly three and a half million Swiss francs, will start in the Spring of 1961.

A new company has been formed with a registered capital of two million Swiss francs. Seventy per cent. of the total is owned by Swiss companies and persons, including 20 per cent. by Gottlieb Duttweiler, a Swiss businessman and politician, and 30 per cent. by Switzerland's largest film company, Praesens Film A.G., and other companies from the Swiss film industry.

The foreign share in the registered capital of 30 per cent. is held by Berlin film producer and studio owner, Arthur Brauner, who recently announced plans for the construction of a film studio in Israel and had previously acquired land in southern Switzerland for construction of another studio. The latter has been postponed, however, in view of his participation in the Zurich project.

The new studio will have two stages, each with about 6,000 square feet, and a third may be added later. Blueprints for the entire studio lot provide for an addition of tv stages and tv equipment at a later date. It is hoped to put the studio into full operation by the end of 1961.

There has been an acute studio space shortage in Switzerland, and last year only six feature films were produced. However, through the participation of Mr. Brauner, several German productions may be put before the cameras there next year instead of in German studios. Swiss experts believe the new studio will concentrate upon product aimed at the international European market rather than upon national product.

One of the advantages cited for the new studio is that it will be in a better export situation than those in Germany, France or Italy because Switzerland belongs to the European Free Trade Area. It is thus eligible for favourable trade agreements with other EFTA nations including Great Britain and the Scandinavian countries.

Though Switzerland does not belong to the European Common Market the new studio's films will not meet strong import resistance in ECM countries because of the country's tightly regulated film import policy which makes the German, French and Italian film industries more than willing to enter strictly reciprocal barter agreements with Switzerland.

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MPAA president, Eric Johnston, has asked Horst von Hartlieb, secretary of the German producer and distributor association, for a report about details and experiences with a system that curbs payments to German movie stars.

German producers have an agreement under which all companies must adhere to ceilings in payments to stars. The agreement, according to German reports, has worked so well that production costs for an average feature film went down by some 100,000 deutschmarks. This represents about ten per cent. of the average German feature film production costs.

The payments regulation started bitter fights between stars and producers. The immediate consequence has been that some German stars, who won't act for less money, disappeared altogether from the screens.—**Gustav Genschow.**

Ban on Columbia films fails in S. Australia

SYDNEY.—A ban placed by the Motion Picture Exhibitors' Association of New South Wales on the booking of product from Columbia Pictures because of the company's sales to television, has failed dismally.

In a letter to association members, president A. R. Payne said the failure of the ban had been brought about because "the major exhibiting companies, Greater Union Theatres Ltd. and Hoyts Theatres Ltd., and exhibiting associations throughout the Commonwealth, although pledged by a 1958 resolution, found it convenient to disregard their pledge or openly defy it by screening films from the Columbia company."

Commenting on the failure of the ban, Theatre Managers' Association general secretary R. A. Cleland said, "It is one thing to talk about boycotting a film distributor—how to make the boycott really effective is another matter.

"The MPEA was faced with the prospect of banning three film distributors, a feat impossible of accomplishment.

"Self preservation is the first law of nature and exhibitors were wise to remember it in time."

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WESTERN AUSTRALIA'S Cinema Industry Development Organisation is continuing its fight to secure the total abolition of the State-imposed entertainment tax, despite recent concessions by the government.

CIDO recently mailed copies of a Victorian-produced brochure, showing the drastic inroads television had made in that State, to all West Australian politicians in an endeavour to secure their active support in the lifting of the tax impost.

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PARAMOUNT'S Alfred Hitchcock production "Psycho" has shattered records set by "The Ten Commandments" in Sydney and Melbourne.

Opening at the Sydney Prince Edward, "Psycho" went on to take £503 more in its second week than "The Ten Commandments" had recorded in the corresponding period.

In Melbourne, the Hitchcock suspense drama took £1,611 in its first two days at the Barclay —£72 more than the first two days' receipts for "The Ten Commandments."

Success of "Psycho" in Sydney has caused Paramount to extend the film's se... from the planned seven weeks to a minin... of three months.

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NOEL CRICKETT, for many ye... tative of Associated British-Pathé ... has resigned from the company. H... be assumed by Warner Bros. F... Pictures Pty. Ltd. of Australia, d... ABP product in Australia.—**Bill Bee**...

British film bookings are on the up-grade

COLOMBO.—British films, which ... taken a back seat for many years in Ceylon ... are now moving up and may very soon becom... equal in popularity to the Hollywood produc...

So far this year films such as "Fer... to Hong Kong," "Operation Amsterdam," ... "The Bolshoi Ballet" have done well at ... box-office, and the featurette "Princess Margaret's Wedding" drew a large number of women patrons.

Next year Ceylon Theatres Ltd., has booked the following British films among others: "Circus of Horrors," "Northwest Frontier," "Conspiracy of Hearts," "Doctor in Love," "Royal Ballet," and "Carry On Nurse."

Italian films dubbed in English are still a draw. "Hercules" reaped a golden harvest for the exhibitors and has been followed by "Goliath." Both these films were screened in Ceylon Theatres Circuit, but now an independent exhibitor has booked "Hercules Unchained" and "Sign of the Gladiators."

Unwittingly the Censors are helping box-office receipts for some films. Whenever they ban a film the exhibitors appeal to the Chairman of the Board or to the Minister.

The Press is always behind the exhibitor and what usually happens is that the film is ultimately passed for "Adults only," or with a minor cut. When the film is finally released the box-office is stormed and a film which normally would not run for more than two or three weeks gets an extended lease of life.

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NEXT year no Ceylon producers will go to India to produce Sinhalese films because of the recent ban placed by the new Government. This will mean less production in Ceylon as producers have stated that none of the studios in the island can give them the facilities and the co-operation that Indian studios could.—**Kumar Devarajah.**

Closure threat to the Royal, Belfast

BELFAST.—Permission has been gr... by Belfast Corporation Improvements Co...mittee to turn one of the City's first-run ...mas, the Royal, into a block of shops.

But George Lodge, the proprietor, s... that there are "no immediate plans for cl... the cinema."

Films for it have been booked up t... aster. He had submitted the application "... to see if such a development would be ap... ved." says.

The trouble with cinema business, ... is the day-to-day changes. He had a ...sponsibility to shareholders—and as a bu...ssman he had to look ahead.

In recent months Mr. Lodge has ... the Imperial cinema, which is now the ... operty of a banking company. It is situat... in the same area as the Royal.—**S. Gordon B...field.**

Showmanship

by FRANK HAZELL

To spearhead advance publicity in London for "The Giant of Marathon," CMA-MGM arranged this street float. The float, pictured outside CMA's Astoria, Finsbury Park, carried individual theatre playdate details in addition to strong seat-selling lines and a powerful indication of star and action values

THE COMPANY OF SHOWMEN

Looking for Hinckley's tin hat!

MARTIN TAYLOR at Hinckley, celebrated his 21st year as manager of the Odeon, and the local press marked the event by covering his service in the industry, which he entered in 1916 as a boy of 16.

I also extend my good wishes and hopes for further success in the future.

Hinckley is a town with a legend and this revolves around a Tin Hat from which the town gains its nickname. Mr. Taylor is searching for the hat and when it is found he hopes to have it displayed at the theatre as a reminder to the young generation and to preserve the legend of Hinckley and its Tin Hat.

Street stunt

P. Skellon, Odeon, Spalding, had press coverage for the street stunt he organised for "Tyler." Dressed as a clown, one of the theatre employees toured the shopping centre on bicycle. The theatre staff also dressed in costumes and from the pictures Mr. Skellon encloses it appears that an authentic air of the circus was achieved.

Window display cards are still a popular form of theatre advertising and **L. R. Clarke,** Majestic, illustrates for "Doctor in Love" how effective this form of display can be.

Using the large blow-ups of scenes from the film he had these mounted on board and the cards linked the goods with which they were displayed to the film illustration. He also used over-printed paper bags, serviettes, envelopes and bottle collars, all channels to reach a wide audience if used in large enough numbers.

Another good cartoon display is making a national tour which has been arranged by CMA with the *Daily Sketch*. It's the kind of exhibition that is always popular and many managers have been able to link this with their comedy programmes, such as "Doctor in Love."

The coloured blow-ups available for "The Brides of Dracula" were used to fine effect by **C. G. Higham,** Astoria, Finsbury Park. These made an eye-catching foyer display and the street stunt using an open landau carrying Dracula and His Brides, again caused a sensation in the shopping centres.

A. F. Thornton, Odeon, Burton, had a saturation campaign for "Doctor in Love." Weeks ahead of playdate leaflets were distributed giving advance film and playdate details, and further throwaways were distributed as the date drew nearer.

A decorated lorry was the main item in the away-from-the-theatre coverage and 250 members of the Burton Scooter Club displayed the double crown poster, also distributing the leaflets.

7,500 further leaflets were distributed on a door-to-door basis, and with window displays, special notices in coffee bars and restaurants. Mr. Thornton made sure of getting out and selling his programme. The best method of showmanship these days is to get into the homes, and this was obviously the aim of his leaflet campaign.

R. A. Miller, Odeon, South Harrow, invited a party of lawyers to see "Inherit the Wind." To explain the American law angles to them a law officer from the USA Air Force base was present. Press attended and gave coverage to the lawyer's visit and the film was the subject of wide comment in the correspondence columns.

I see that special leaflets have have been designed for the "Why Feel Lonely" campaign, and whilst these are mainly aimed at the old age pensioners, who are offered a special matinee admission price of ninepence, the idea is one that could be extended to cover all those who are in digs or on their own.

Obviously the price concession could not apply, but as a selling line for cinema it offers a number of permutations!

Competition

A. McCoy, Commodore, Hammersmith, arranged that the presentation of the prizes of £100 and a wardrobe of lingerie in the Superline competition, run in association with the *ABC Film Review*, to winner Miss Houghton (a regular patron of the theatre), was made a special occasion by bringing along Marie Devereux, film actress, to "do the honours."

She was introduced to the audience by exploitation manager C. Elson, who mentioned the films in which she has appeared. After the stage ceremony, the actress and the lucky prize-winner were introduced to the Mayor and Mayoress of Hammersmith and the press, and the party later moved to the mayor's parlour for an informal reception.

The event was well advertised for a week beforehand by a large display in the foyer, giving the results of the contest and announcing the presentation.

Anthony McCarthy, Ritz, Harringay, had a personal appearance by Alan White, star of the tv features, "Tell it to the Marines" and "The Flying Doctor" at a Minors' matinee.

This was well advertised beforehand by announcements from the stage three weeks in advance, the display of a quad bill in the foyer for a fortnight and its transfer to the forecourt in front of the Ritz a week later. The *Hornsey Journal* gave the event editorial mention and published a photograph.

Another personal appearance and performance on the Ritz stage was by Chris Wayne and his "Echoes," a Decca recording outfit. Mr. McCarthy reports that the troupe received a tumultuous welcome at the Minors' matinee and was compelled to play four extra numbers and even then there were calls for more. He is convinced from this that Rock 'n Roll is NOT on the way out!

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

L. Atkins, Globe, Dusseldorf.
G. E. Bennett, Gaumont, Burslem.
R. H. Downes, Gaumont, Birkenhead.
C. B. Horrex, Majestic, King's Lynn.
J. F. Parks, Gaumont, Redditch.
R. D. Spurs, Odeon, Newcastle-on-Tyne.

SEAL OF MERIT

J. Dunachie (third), ABC (Regal), Glasgow. (Life Member No. 166.)
H. Murray (sixth), Gaumont, Sheffield. (Life Member No. 6.)

The Showman also commends . . .

Figures in parentheses indicate number of credits

ADAMS, L. F., Odeon, Ipswich: Once More, With Feeling, The Story Of Ruth (2). **Ashford, P. R.,** Odeon, Erith: Happy Anniversary. **Abell, D. G.,** Odeon, Brighton: Psycho. **Amerena, P. C.,** Odeon, Ramsgate: Psycho, Beyond the Curtain, A Woman Like Satan (3). **Allen, D. E.,** Odeon, Coventry: Conspiracy Of Hearts, The Last Days Of Pompeii (2). **Askew, L.,** Savoy, Colne: The FBI Story. **Affolter, L. M.,** Odeon, Crewe: Conspiracy Of Hearts. **Ackroyd, R.,** Odeon, Newton Abbot: The League Of Gentlemen. **Alexander, R.,** Odeon, Bilston: Happy Anniversary. **Alner, R. M.,** Whiteladies, Bristol: Children's club, Newsreel publicity (2). **Anthony, E. H.,** Dominion, Harrow: Sands Of the Desert, The Flesh and the Fiends, Follow That Horse! (3). **Ames, J. O.,** Odeon, Weybridge: A Visit To a Small Planet. **Andrews, K.,** Odeon, Bristol: Conspiracy Of Hearts, Village Of Peace (2).

BLEASE, G. B., Odeon, Bolton: Toby Tyler. **Bird, T. W.,** Gaumont, Whitley Bay: Your Money Or Your Wife, Wedding In Springtime (2). **Browne, P. G.,** Odeon, Harlesden: Crack in the Mirror, Wedding In Springtime, Psycho (3). **Bailie, H. W.,** Picture House, Govanhill: Carry On Teacher, Jet Storm, The Rough and the Smooth (3). **Brooks, W. G.,** Ritz, Market Harborough: Public relations, Press publicity, Children's club (3). **Bowen, S. H.,** Odeon, Newport: Cone Of Silence. **Barker, F.,** Odeon, Burnley: Toby Tyler. **Bishop, D. R.,** Playhouse, Guildford: Kidnapped. **Baker, R. C.,** Odeon, Hanley: Happy Anniversary. **Browne, J. E.,** Odeon, Yeovil: Sink the Bismarck! Never Let Go (2). **Brissenden, F. E.,** Gaumont, Dover: The Last Angry Man, The Brides Of Dracula (2). **Bennett, R. W. G.,** Gaumont, Nottingham: Beyond the Curtain. **Bedford, H.,** Gaumont, Derby: Conspiracy Of Hearts, The League Of Gentlemen (2). **Baker, P. H.,** Odeon, Portsmouth: The Mountain Road. **Brown, J. A.,** Gaumont, Edinburgh: Summer Of the Seventeenth Doll. **Bentley, G. R.,** Odeon, Llandudno: The League Of Gentlemen. **Bint, B.,** Odeon, Sale: Toby Tyler, The Mountain Road (2). **Birse, H. C.,** New Victoria, Edinburgh: Psycho. **Baker, G.,** Gaumont, Manchester: South Pacific. **Brinley, L. J.,** Gaumont, Exeter: Jazz On a Summer's Day. **Brannan, J.,** Odeon, Burnage: Toby Tyler. **Bird, G. P.,** Gaumont, Cheltenham: Make Mine Mink. **Bennett, G. E.,** Gaumont, Burslem: A Terrible Beauty. **Brooker, W. E.,** Odeon, Dagenham: Visit To a Small Planet, The Gallant Hours (2). **Bigwood, G.,** Odeon, Weston-super-Mare: Make Mine Mink. **Bretton, P.,** Albert, Brighouse: May Wedding. **Barnes, E.,** Gaumont, Stoke: Jazz Boat, The Angry Silence (2). **Brewis, T.,** Pavilion, Newcastle: A Woman Like Satan. **Beven, J. N.,** Pavilion, Hackney: Who Was That Lady? **Black, F. R.,** A/M., Odeon, Halifax: Wedding In Springtime. **Booty, J. A. Miss,** Odeon, Faversham: The King And I, A Touch Of Larceny (2). **Beetles, B. W.,** Odeon, Cheetham Hill: Happy Anniversary.

CONNETT, F. A., Gaumont, Weymouth: Inherit The Wind. **Craig, B. I.,** Odeon, Cardiff: The Savage Innocents. **Clarke, D.,** Odeon, Derby: In the Nick. **Colson, W. D.,** Gaumont, Leicester: Wedding In Springtime. **Crawshaw, R.,** Odeon, Taunton: Five Branded Women, Battle Inferno, The Beatniks (3). **Cranfield, G. W.,** Odeon, Oldham: Odds Against Tomorrow. **Crisp, A. G.,** Odeon, Southend: Never Let Go, Lords Of the Forest (2). **Chapman, T. F.,** New Empress, Nottingham: Theatre publicity. **Cornell, W. A.,** Odeon, Barnet: Psycho, Crack In the Mirror (2). **Chambers, P. E. G.,** Odeon, Wimbledon: Summer Of the Seventeenth Doll, Children's club (2). **Chantrey, G. M.,** Odeon, Glasgow: Wedding In Springtime, Summer Of the Seventeenth Doll, The Battle Of the Sexes (3). **Conway, C. D.,** Odeon, Hereford: Anatomy Of a Murder. **Caro, S. P.,** Odeon, Clacton: The League Of Gentlemen. **Crabb, R. J.,** Ritz, Nuneaton: Press publicity. **Campbell, H. S.,** Odeon, Watford: Psycho, Confessions Of a Counterspy (2). **Carpenter, A. M.,** Odeon, Sutton Coldfield: The Mountain Road. **Court, H. J.,** Gaumont, Portsmouth: Psycho. **Clarke, L. R.,** Majestic, Staines: Cone Of Silence. **Crane, G. J. V.,** Odeon, Norwich: The Mountain Road. **Collings, B. E.,** Rialto, Liverpool: Confessions Of a Counterspy.

DALE, A. S., Rex, Riddrie: Tommy the Toreador. **Donaldson, A. M.,** Odeon, Greenock: Jazz Boat. **Docherty, C.,** Queen's Hall, Newcastle: Solomon and Sheba. **Downes, R. H.,** Gaumont, Birkenhead: Hound Dog Man, The Chaplin Revue (2). **Dixon, J. A.,** Regal, Chesterfield: Newsreel publicity, personal appearance (2). **Demaecker, W. D.,** Mayfair, Battlefield: Cash McCall, A Man Alone, The Geisha Boy, The Bramble Bush, Scarface Mob, Inn For Trouble (6). **Dickinson, J. F. C.,** Odeon, Rochdale: Toby Tyler. **Donkin, W. T.,** Odeon, Motherwell: Crack In the Mirror, Conspiracy Of Hearts (2).

EDMONDSON, K. D., Odeon, Chester: Toby Tyler. **Elliot, J. C.,** Odeon, Gateshead: Conspiracy Of Hearts, Wedding In Springtime, Doctor In Love (3). **Edmundson, J.,** Ritz, Bradford: Theatre publicity. **Easter, B.,** Gaumont, Norwich: Beyond the Curtain, A Woman Like Satan (2).

FINNIS, H., Gaumont, Allerton: A Terrible Beauty. **Fountaine, R. J.,** Odeon, Nottingham: Our Man In Havana, The League Of Gentlemen (2). **Farmer, R.,** Gaumont, St. Albans: Crack In the Mirror, The Lost World (2). **Fail, D. P.,** Gaumont, North Shields: Wedding In Springtime, Doctor In Love (2). **Fray, R. W.,** Gaumont, Hinckley: Children's club. **Fairs, H. R.,** Empire, Aldershot: Wedding In Springtime. **Firman, S. A.,** Odeon, Hatfield: The King And I. **Frewin, G. D.,** Gaumont, Rochester: Jazz On a Summer's Day. **Francis, D.,** Odeon, Westbourne Grove: Psycho. **Fletcher, K. C.,** Oscar Wilde.

GASPER, K. J., Odeon, Hornchurch: Doctor In Love, From the Terrace (2). **Ghisletta, A. M.,** Odeon, Penge Children's club. **Greenaway, V. H.,** Odeon, Muswell Hill: Psycho. **Goldthorpe, B.,** Odeon, Stockton: Children's club. **Gaukrodger, J.,** Odeon, Rotherham: Sink the Bismarck! **Gent, H.,** Hippodrome, Liverpool: Confessions Of a Counterspy. **Greenwood, C.,** Odeon, Lancaster: Theatre publicity. **Green, J. A.,** West End, Birmingham: South Pacific. **Gray, A., Ritz,** Chatham: Theatre publicity. **Gordon, R. E.,** Odeon, Llanelly: Cone Of Silence. **Girdler, R. C.,** Dominion, Hounslow: Doctor In Love. **Gilchrist, B.,** Gaumont, Carlisle: Never Let Go. **Groves, E. L.,** Odeon, Edgware Road: Psycho. **Green, G. J.,** Odeon, Chorley: Toby Tyler.

HOCKINGS, K. J., Odeon, St. Austell: The League Of Gentlemen. **Holt, W. M.,** Odeon, Oldham: Wedding In Springtime, Seven Thieves (2). **Haigh, D.,** Palace, Heckmondwike: Theatre publicity, The Ten Commandments, Follow a Star (3). **Hurst, D. J.,** Plaza, Fitzwilliam: The Mummy, Children's club (2). **Hellawell, R.,** Empire, Whitby: Theatre publicity, Our Man In Havana (2). **Harvey, J.,** Odeon, South Shields: Conspiracy Of Hearts, Doctor In Love (2). **Holman, L. F.,** Regal, Streatham: Newsreel publicity, Public relations, Sands Of the Desert, Hercules Unchained (4). **Hornblow, B. V.,** Rex, Consett: Inn For Trouble, Cash McCall, Goliath, Public relations (4). **Hartle, N. J.,** Capitol, Bolton: The FBI Story, Theatre publicity (2). **Hodder, R. W.,** Elephant and Castle, Southwark: Theatre publicity. **Hardy, D.,** Odeon, Lincoln: The Story of Ruth, Public relations (2). **Hubball, H.,** Odeon, St. Albans: Theatre publicity. **Henderson, W.,** Gaumont, Ashton-under-Lyne: A Terrible Beauty. **Herold, C. A.,** Odeon, Morden: From the Terrace. **Honeyman, R. G.,** Odeon, Ayr: Public relations, South Pacific (2). **Harris-Quelch, A. M.,** Gaumont, Dagenham: Doctor In Love. **Hilton, D. W.,** Odeon, Bury: Toby Tyler. **Hobart, S.,** Odeon, Dulwich: Once More, With Feeling. **Heaslewood, R. H.,** Gaumont, Taunton: Sink the Bismarck! **Howes, G. A.,** Gaumont, Salisbury: Beyond the Curtain. **Hole-Gale, J. D.,** Odeon, Leeds: Summer Of the Seventeenth Doll.

INGHAM, W., Gaumont, Glasgow: Can Can.

JAMES, G., Gaumont, Glougester: Your Money or Your Wife. **Jeary, A. P. G.,** Gaumont, Swindon: Sink the Bismarck! **Johnson, L. S.,** Oak, Selly Oak, Birmingham: Toby Tyler, Cone of Silence, Who Was That Lady?, League of Gentlemen, Sink the Bismarck! (5). **Jones, A.,** Odeon, Jersey: Seven Thieves. **Jones, T. L.,** ABC, Wallasey: Light Up the Sky, Sands Of the Desert, Public relations (3). **Jefferies, A. F. G.,** Odeon, Whitton: Doctor In Love. **Jackson, F. E.,** Gaumont, Liverpool: A Touch Of Larceny, Operation Petticoat (2). **Jones, R.,** Gaumont, Chester: South Pacific. **Jones, N. L.,** Odeon, Birmingham: Sink the Bismarck! The League Of Gentlemen (2). **Jones, D. E.,** Odeon, Port Talbot: Wedding In Springtime.

KELLY, P. N., Odeon, Whalley Range: Toby Tyler. **Knee, M.,** ABC, Handsworth: School For Scoundrels, Follow That Horse!, Sergeant Rutledge, The Robe, May Wedding, Let's Get Married, The Trials Of Oscar Wilde (7).

LA HAYE, A., Gaumont, East Ham: The Challenge. **Lane, R. W.,** Odeon, Folkestone: Strangers When We Meet. **Learmonth, W.,** Gaumont, Perth: Sink the Bismarck! **Lennox, G.,** Regal, Falkirk: Sons and Lovers, Hercules Unchained (2). **Lloyd, K. B.,** Gaumont, Southport: Who Was that Lady?, Serengeti Shall Not Die, Public relations (3). **Lloyd, T. L.,** Gaumont, Wednesbury: Sink the Bismarck! **Lockyer, G.,** Odeon, Stafford: Doctor at Large. **Longley, N. C.,** Hippodrome, Putney: Toby Tyler. **Lowe, D. P.,** Gaumont, Ipswich: The Mating Urge. **Lister, J.,** Astra, Wheatley: Tommy the Toreador. **Lord, A. J.,** A/M., [illegible] Once More, With Feeling. **Larrosa** [illegible] Bootle: The Battle Of the Sexes, [illegible] Hearts, Toby Tyler (3). **Lester, R.,** [illegible] Toby Tyler. **Lockyer, G.,** Odeon, [illegible] the World In 80 Days, Summer Of [illegible] Doll (2). **Lane, R. W.,** Odeon, [illegible] Tyler. **La Haye, A.,** Gaumont, East [illegible] Rosemarie. **Laing, W. D.,** Odeon, [illegible] Of Silence. **Lowe, D. P.,** Gau[illegible] Wedding In Springtime, The King [illegible] Talk (3). **Lloyd, T. L.,** Gaumon[illegible] The Conspiracy Of Hearts. **Lamb** [illegible] Tivoli, Partick: Our Man In Havana.

MIDDLETON, F., Central, Reading: [illegible] Fall of Legs Diamond, Circus of H[illegible] in the Chair, Personal appeara[illegible] Unchained (5). **Matthews, N.,** Ritz, [illegible] of Horrors, Public relations, Follow [illegible] The Flesh and the Fiends, Sands [illegible] (5). **Murphy, P. D. L.,** Odeon, C[illegible] Anniversary. **MacLeod, D. J.,** Olymp[illegible] Bottoms Up, Inn for Trouble, Let's [illegible] Hell is a City, Hercules Unchained, [illegible] Ten Honeymoons, The Bramble [illegible] **Moneypenny, L. A. L.,** Odeon, Jer[illegible] of the Seventeenth Doll. **Moore, G.,** Gaumont, Barnsley: Our Man in Havana. **Monc[illegible], J. B.,** Odeon, Barrow: Sink the Bismarck! **Mo[illegible], R. M.,** Coliseum, Newport: The Girl Rosema[illegible] **Miller, R. A.,** Odeon, South Harrow: Trouble in Store. **Moorse, M. S.,** Gaumont, Doncaster: The Battle of the Sexes, Our Man in Havana. **Mills, P. J.,** Gaumont, Liverpool: Summer of the Seventeenth Doll. **Murray, S.,** Odeon, Accrington: Our Man in Havana, Happy Anniversary (2). **Murphy, P. D. L.,** Odeon, Chester: Seven Thieves. **Melver, R. C.,** Odeon, Ashford: Make Mine Mink. **Moore, D.,** Odeon, Bridgwater: The Mountain Road. **Murray, W. S.,** Gaumont, Liverpool: The Challenge. **Montieth, S. C.,** Gaumont, Anniesland: Beyond the Curtain, The Mountain Road (2). **Martin, N. D.,** Odeon, Hawick: Let's Get Married. **Moneypenny, L. A. L.,** Odeon, Jersey: Inherit the Wind. **Mitchell, G. W.,** La Scala, Clydebank: The Man Who Could Cheat Death, Operation Petticoat, Stranglers of Bombay, The Bramble Bush, Tommy the Toreador, Expresso Bongo, They Came to Cordura (7). **Matthews, N.,** Ritz, Leyton: Hercules Unchained. **Meggison, C. P. W.,** A/M., Odeon, Blackpool: Public relations. **Martin, G. G. B.,** Odeon, Gillingham: Journey to the Centre of the Earth. **Mills, P. J.,** Gaumont, Liverpool: The Seven Thieves, The League of Gentlemen (2). **Murray, H.,** Gaumont, Sheffield: The Battle of the Sexes. **Miller, R. A.,** Odeon, South Harrow: Wedding in Springtime, Psycho (2). **Moss, R. M.,** Coliseum, Newport: Your Money or Your Wife. **Moore, G.,** Gaumont, Barnsley: The Mountain Road. **Martin, L. A.,** Gaumont, Romford: The Gallant Hours. **Moyes, J. B.,** Odeon, Swiss Cottage: Psycho. **McLaughlin, T. F.,** Odeon, Hounslow: Doctor In Love. **Moorse, M. S.,** Gaumont, Doncaster: Stage show.

NEGUS, R. D., Odeon, High Wycombe: Never Let Go. **Neat, T. H.,** Premier, Manchester: Bottoms Up, The Bramble Bush, The Angry Silence, Goliath, Hercules Unchained (5). **Newton, F. W.,** Gaumont, Cardiff: The Challenge. **Newman, G.,** Capitol, Leith: The League of Gentlemen. **Newton, A.,** Music Hall, Chester: School for Scoundrels. **Negus, R. D.,** Odeon, High Wycombe: Cone of Silence. **Norrie, M. N.,** Odeon, And[illegible]: Children's club.

OSBORNE, K. J., Essoldo, Northampton: In the Nick. **Oakley, B. C.,** A/M., Odeon, Wolverhampton: The Battle of the Sexes.

PARKER, R. W., Savoy, Exeter: Hercules [illegible] **Pigg, L. H.,** A/M, Haymarket, New[illegible] Tyne: Follow that Horse, Sands of [illegible] Cash McCall. **Porter, K.,** Lyric, Wel[illegible] Public relations, Your Money or [illegible] Goliath and the Barbarians, Hell is a [illegible] of the Desert (5). **Phillips, J. C.,** A[illegible] Leeds: The Price of Silence, Dentist in [illegible] Four Fast Guns, Newsreel publicity, Se[illegible] ledge, Tall Story (6). **Pass, D. H.,** Ode[illegible] Sink the Bismarck! **Potts, R. H.,** Ode[illegible] Cone of Silence. **Putsman, L.,** Gaumon[illegible] ham: A Terrible Beauty. **Philcox, J.** Gaumont, Bradford: Public relations. **Pa[illegible]** Gaumont, Edgware Road: My Gun is [illegible] Terrible Beauty. **Pass, D. H.,** Odeo[illegible] The Battle of the Sexes. **Prescott, C.,** O[illegible] Our Man in Havana. **Pearman, F. W.,** [illegible] Wimbledon: A Terrible Beauty. **Pearc[illegible]** Odeon, Boston: Our Man In Havana. [illegible] Gaumont, Birmingham: The Challeng[illegible] **M. J.,** Villa Cross, Handswor[illegible]: Ou[illegible] Havana, The Tommy Steele Story [illegible] **S. E.,** Regal, Farnham: On the Be[illegible] **W. E.,** Odeon, Aberdeen: Make Mine [illegible] **L.,** Odeon, Leicester: Our Man In H[illegible] **ham, S. E.,** Odeon, Alfreton: The Un[illegible] **man, S. T.,** Gaumont, Frome: Cor[illegible] Counterspy. **Pass, D. H.,** Odeon, E[illegible] Mine Mink. **Potts, R. H.,** Odeon, E[illegible]

Bish[illegible] Suddenly Last Summer (2). **Peters, N.,** Ode[illegible] Uxbridge: Doctor in Love. **Philcox, J. S.,** [illegible] Gaumont, Bradford: South Pacific.

ROBERT[illegible] W., ABC, Wallasey: Children's club, Scho[illegible] Scoundrels, Peeping Tom, The Rise and [illegible] of Legs Diamond (4). **Riley, G. W. B.,** Thea[illegible] Royal, Kings Lynn: Toby Tyler, Sergeant Rutle[illegible] The Dam Busters, Sign of the Gladiator, Once [illegible] with Feeling (5). **Romaine, R. H.,** ABC, [illegible]s: The Rise and Fall of Legs Diamond, Circus [illegible] Horrors, Hercules Unchained, Light Up the Sk[illegible] Dentist in the Chair, Follow that Horse, From [illegible]asgow Green to Bendigo (7). **Russell, J. B.,** [illegible]eon, Dundee: Our Man in Havana, Sink the B[illegible]ark! (2). **Roche, R.,** Gaumont, Eltham Hill: [illegible]s of the Forest. **Ross, I.,** A/M, Gaumont, Luton: [illegible]e Seven Thieves. **Roberts, C. W.,** Odeon, Wrexha[illegible] A Touch of Larceny. **Redman, D.,** Odeon, [illegible]outhampton: Psycho. **Ralph, T. E.,** Gaumont, [illegible]hmond: Visit to a Small Planet. **Reay, F.,** Od[illegible] Sunderland: Summer of the Seventeenth Doll. **Ry[illegible]der, D. W.,** Plaza, Camden Town: Confessions [illegible] a Counterspy. **Russell, J. B.,** Odeon, Dundee: [illegible]ourney to the Centre of the Earth. **Rogers, H. O.,** [illegible] Odeon, Bishop Auckland: Our Man in Havana. **Raistrick, R.,** Odeon, Sheffield: Summer of the [illegible]eventeenth Doll. **Ratcliffe, P.,** Regal, Wembley: [illegible] Ice Palace. **Rudd, R.,** Pavilion, Scunthorpe: [illegible]Wedding in Springtime. **Ryder, D. W.,** Plaza, Camden Town: The Lost World. **Roberts, C. W.,** Odeon, Wrexham: On the Beach, Cone of Silence (2).

SMITH, J. L., Ritz, Edinburgh: Hercules Unchained, Cash McCall, Light Up the Sky (3). **Sliman, A. M.,** A/M, Regal, Falkirk: School for Scoundrels, A Visit to a Small Planet, Light Up the Sky (3). **Simpson, D.,** Savoy, South Shields: Sergeant Rutledge, School for Scoundrels (2). **Seddon, A. W.,** Ritz, Leeds: Follow that Horse, Let's Get Married (2). **Sorger, B.,** Majestic, Gravesend: The Nun's Story. **Scott, R.,** Plaza, Govan: Trials of Oscar Wilde, The Scarface Mob, Carry on Constable, Bluebeard's Ten Honeymoons, Hell is a City, The Angry Silence, Tamango (7). **Smith, K.,** New Cinerama, Glasgow: Never Let Go. **Symonds, J.,** Gaumont, Kingsbury: Toby Tyler. **Symmons, B. E.,** Odeon, Harrogate: Sink the Bismarck! **Saunders, J.,** Odeon, Manchester: Summer of the Seventeenth Doll. **Scardifield, J. A.,** Odeon, Dover: The Unforgiven. **Savage, R. M.,** Odeon, Bognor: The Unforgiven. **Saxton, W. S.,** Odeon, Chesterfield: Summer of the Seventeenth Doll. **Smith, J. L.,** Odeon, Loughborough: Our Man in Havana. **Silander, H.,** Gaumont, Reading: The Challenge, Theatre publicity (2). **Selwyn, H.,** Gaumont, Stratford: Visit to a Small Planet. **Sewell, G. E.,** Odeon, Romford: Cone of Silence. **Street, A. W.,** Odeon, Richmond: Cone of Silence. **Sones, R.,** Gaumont, Walsall: Sink the Bismarck! Our Man in Havana (2). **Sandiford, C. E.,** Walpole, Ealing: Confessions of a Counterspy, A Terrible Beauty, The Battle of the Sexes (3). **Street, A. W.,** Odeon, Richmond: Doctor in Love. **Skellon, P. E.,** Odeon, Spalding: Our Man in Havana. **Short, T. D.,** Rialto, Southampton: The Jayhawkers. **Swanwick, P.,** Odeon, Dunstall: The Jayhawkers. **Shelton, D.,** [illegible], Odeon, Camberley: Anatomy of a Murder. **Saunders, J.,** Odeon, Manchester: The League of Gentlemen. **Sones, S. R.,** Gaumont, Walsall: Conspiracy of Hearts, On the Beach (2). **Sewell, G. E.,** Odeon, Romford: Who Was That Lady? **Sandiford, G. E.,** Walpole: The Challenge. **Shepperson, K. C.,** Ritz, Matlock: A Summer Place, On the Beach, The Duke Wore Jeans (3). **Searchfield, I.,** [illegible]., Gaumont, Holloway: Doctor in Love. **Stokes, [illegible]** F., Gaumont, Leyton: Doctor in Love. **Simpson, [illegible]** A., Gaumont, Ayr: The Savage Innocents. **Scardifield, J. A.,** Odeon, Dover: Inherit the Wind. **Sweeney, [illegible]** G., Odeon, Deptford: From the Terrace. **Salter, [illegible]** W., Gaumont, Rosehill: Kidnapped. **Skellon, P. E.,** Odeon, Spalding: Doctor in Love. **Spurs, [illegible]** D., Odeon, Newcastle: Doctor in Love. **Smith, [illegible]** V., Odeon, Becontree: Ice Palace. **Sandiford, [illegible]**, Walpole, Ealing: Psycho. **Smith, P. A., Angel[illegible]** Islington: Psycho. **Saunders, H.,** Odeon, Prestw[illegible] Happy Anniversary. **Sones, S. R.,** Gaumont: [illegible]alsall: Doctor in Love.

TRUMP[illegible] E. C., Rialto, Maidenhead: Hercules Unchained (3). [illegible] Sands of the Desert, The Unforgiven. **[illegible]ham, R. C.,** Regal, Leeds: Hercules Unchained, The Nun's Story, Follow that Horse. Hell is a City, Newsreel publicity, Children's club [illegible]. **[illegible]nant, R.,** Alhambra, Barnsley: Children's club. **[illegible]ucker, J.,** Odeon, Weymouth: The Lost World. **Thomas, B. R.,** Odeon, Reading: The Seven Year Itch. **Thurman, F. O.,** Doctor in Love (2). **[illegible]** Nottingham: The Last Days of Pompeii. **[illegible] M.,** Gaumont, Stroud: The Savage Innocents. **[illegible] Todd, R.,** Odeon, Blackpool: Sink the Bismarck! **Tribe, C. J.,** A/M., Regal, Hammersmith. The Wonderful Country, Curse of the Unforgiven, The Bramble Bush, Bluebeards Ten Honeymoon, The Angry Silence, Inn for Trouble, Carry on Constable (7). **Toole, T.,** Odeon, Blackheath: Wedding Anniversary. **Thornton, A. F.,** Odeon, Maidstone: Make Mine Mink.

VI[illegible] V., D. W., Odeon, Temple Fortune: Wedding in Springtime. **Verity, J. F.,** Regal, Halifax: Let's Get Married, Sergeant Rutledge, Hercules Unchained, Follow that Horse, Dentist in the Chair, The Nun's Story, The Trials of Oscar Wilde (7). **Vere, F. R.,** Carlton, Boscombe: Ocean's 11.

WATSON, C. S., Elite, Middlesbrough: Follow That Horse, Inn for Trouble, School for Scoundrels (3). **Walker, R. H.,** Ritz, Wokingham: Visit to a Small Planet, Bottoms Up (2). **Walsh, H.,** Empire, Manchester: Hercules Unchained. **Ward, N. J.,** Imperial, Birmingham: Battle of the Sexes, Hercules Unchained, Wake Me When It's Over (3). **Williams, G.,** Regent, Chatham: Hercules Unchained, Sands of the Desert, Theatre publicity (3). **Williams, A.,** Granada, Liverpool: Bottoms Up, The Destroyer, Let's Get Married, Hercules Unchained, Hell is a City (5). **Watt, Miss L.,** Odeon, Coatbridge: Once More, with Feeling. **Wilson, H. R.,** Wallaw, Blyth: Hell is a City, Sergeant Rutledge (2). **Watson, G. A.,** Gaumont, Guernsey: The Challenge. **Wyeth, E. P.,** Odeon, Reading: Who Was that Lady? **Webb, W. L.,** Gaumont, Camden Town: Oscar Wilde. **Wilmot, R. C.,** Odeon, Newcastle: Who Was that Lady? **Watson, H. W.,** Odeon, Peterborough: Public relations. **Williams, A. E.,** Odeon, Northfields: The Crack in the Mirror. **Wallace, G. S.,** Pavilion, Airdrie: Our Man in Havana. **Willmott, D. W.,** Odeon, Walton-on-Thames: Toby Tyler. **Waller, R. S.,** Odeon, Leeds: Who Was that Lady? **Watson, H. W.,** Odeon, Peterborough: The League of Gentlemen. **Webb, A. C.,** Odeon, Canterbury: The League of Gentlemen. **Wood, W. R.,** Gaumont, Wallasey: Cone of Silence. **Watson, G. A.,** Gaumont, Guernsey: Piccadilly Third Stop. **Watts, D. J.,** Odeon, Salisbury: Toby Tyler. **Willmott, W. J.,** Odeon, Walton: Doctor in Love. **Wright, T. A.,** Imperial, Walsall: Battle Inferno, Cockleshell Heroes (2). **Williams, G.,** Regent, Chatham: Follow That Horse! **Wicks, H.,** Odeon, Islington: Psycho. **Watson, F. C.,** Beachill, Otley: The Five Pennies. **Ward, H.,** Empire, Burnley: Tommy the Toreador. **Williams, R. G.,** Odeon, Port Talbot: Conspiracy of Hearts. **Wills, C. B.,** Odeon, Camberwell: Summer of the Seventeenth Doll. **Wilton, N. A.,** Odeon, Winchester: Beyond the Curtain. **Walker, J.,** Odeon, Hove: Never Let Go. **Wilson, B. H.,** Ritz, Lutterworth: The F.B.I. Story, Friends and Neighbours, Carry on Constable (3). **Walker, H.,** Playhouse, Colchester: Sands of the Desert, Public relations (2). **Wall, M. H.,** Regal, Harrogate: Follow That Horse! Newsreel publicity, Sergeant Rutledge, Guns of the Timberland (4). **Williams, A. E.,** Odeon, Northfields: Psycho. **Whittaker, T.,** Savoy, Wolverhampton: Follow That Horse! **Williams, J. P.,** Gaumont, Wembley: The Lost World. **Watts, C. K.,** Gaumont, Bournemouth: Inherit the Wind, Cone of Silence (2).

ZAIDNER, M., Gaumont, Stamford Hill: Seven Thieves Never Let Go (2). **Zagury, M. J.,** Embassy, Harrow: Hercules Unchained.

KINE.-MGM £600 SHOWMANSHIP CONTEST

A useful campaign—at no cost

JOHN T. WINKS promoted a tie-up with "Capstan" for "The Wreck of the Mary Deare" at the Regal, Blairgowrie, and a tasteful foyer presentation, along with retailer displays, resulted.

The *Blairgowrie Advertiser* agreed to print a "Gary Cooper Favourite Picture Contest" with promoted prizes for the winning entrants. A treasure hunt for children was also featured, and "Spot the Wreck" was the theme.

Window tie-ups were obtained and linked with miscellaneous merchandise.

The entire campaign was achieved at no cost to the theatre.

Impressions

For "All The Fine Young Cannibals" at the Odeon, Worcester, **John Bee** had teenagers record their impressions of the film. These were played on the theatre front and created favourable comments.

A Borzoi dog was walked around town each day wearing a credit coat and this fine-looking animal certainly appealed to the public.

Bookmarks were placed in the deliveries of several newsagents and numerous tie-up cards were sited in windows throughout the town.

W. L. Greaves used renters' aids to publicise "All The Fine Young Cannibals" at the Gaumont, Dudley.

Heralds were distributed by newsagents and bookmarks were used in libraries. Hanging cards were placed in hotels, and overprinted shopping bags were placed in many shops for customers, who, in turn, carried them around the town.

At the Coliseum, Newport, **R. M. Moss** used heralds for "All The Fine Young Cannibals." Two thousand were given away around new housing estates and in the town.

Serviettes were overprinted with credits and used in many restaurants, and showcards and extra press were also featured in the campaign.

Another manager to play "The Day They Robbed The Bank of England" was **E. Larrosa,** of the Gaumont, Bootle.

Here the foyer was decorated with displays consisting of newspaper cuttings, stills and art work.

Hanging cards, bookmarks and heralds were used in various ways and specially printed maze competition leaflets were compiled for distribution to children.

Nat Matthews, of the Ritz, Leyton, arranged for 4,000 handouts for "The Gazebo" to be placed in letter boxes, telephone booths and with milk and newspaper deliveries.

Photographs

Four blocks with Gazebo tie-in captions and star heads were used to publicise a competition inviting the submission of photographs of a gazebo, owned by the entrant.

Many tie-ups with gardening merchandise, hairstyling and clothing were secured.

Teaser d.c.s were utilised in a front-of-house presentation.

When "The Adventures of Huckleberry Finn" played at the Rex, Norbury, **P. J. Cordier** arranged a competition in conjunction with the manufacturer of the "Huck Finn" play tent.

Entrants were invited to place in correct order a number of exciting adventures for children.

Further displays were installed, linked with books and toys. Posters, blow-ups and cut-outs were used to enhance the theatre front, and first-class editorial was achieved in the local press.

More Credits

"**The Day They Robbed the Bank of England.**"—G. G. B. Martin, Odeon, Gillingham; C. Hunter, Odeon, Warrington; S. Moar, Odeon, Crosby; F. I. Moss, Cinerama, Perth; W. T. Donkin, Odeon, Motherwell; Miss J. A. Booty, Odeon, Faversham; M. J. Parsons, Villa Cross, Handsworth.

"**Adventures of Huckleberry Finn.**"—A. W. Seddon, Ritz, Barnsley; R. W. Parker, Savoy, Exeter; J. M. Bailey, Palace, Lancaster; J. L. Laing, Regal, Aberdeen; R. W. Hodder, Regal, Streatham; C. S. Watson, Elite, Middlesbrough; E. F. Bailey, Ritz, Stockport; W. E. Day, Majestic, Gravesend; A. G. Cattell, Regal, Torquay.

"**The Last Voyage.**"—K. Porter, Lyric, Wellingborough; R. Charlesworth, Ritz, Birmingham; D. J. Wootton, Ritz, Nuneaton.

"**The Gazebo.**"—J. F. Verity, Regal, Halifax; D. Callender, Vandyck, Bristol.

"**Tom Thumb.**"—T. F. Chapman, New Empress, Nottingham.

"**Please Don't Eat the Daisies.**"—A. G. Glover, Astra, Sundern.

"**All the Fine Young Cannibals.**"—G. W. Cranfield, Odeon, Oldham.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT	9d. per word
SITUATIONS WANTED	4d. „ „
FINANCIAL	1/- „ „
FOR SALE & WANTED	1/- „ „
MISCELLANEOUS	1/- „ „

Caps 2d. per word extra. Box No. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
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Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.

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To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

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UNILEVER LIMITED
require a
FILM LIBRARIAN

to be responsible for supervision of Booking, Despatch and Film Maintenance Sections of Library, and for contact with film laboratories in connection with 16-mm. release printing.

Applicants must have had experience in quality control of film printing and print maintenance and repair; also administrative experience, including supervision of clerical staff.

Starting salary according to experience but not less than £1,250 p.a. Applications, in writing, should be sent to:

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(Ref. WF/70)
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BLACKFRIARS, LONDON, E.C.1

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CHIEF Operator required. Permanency.—Apply Manager, Regal, Barnet 3010.

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Tel.: Atherstone 2220/3210/3202

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SITUATIONS VACANT (contd.)

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Candidates must have at least seven years' experience of Film Laboratory work and a practical working knowledge of negative cutting, sight grading, sensitometry, printing and processing. Candidates must also have held a senior position in a film laboratory and have had experience of controlling staff and administration.

Appointment of contract for one tour of 15-18 months in the first instance with prospect of extension. Salary according to qualifications and experience in the scale £1,056-£1,662 per annum (including Inducement Addition), plus gratuity of £150 per annum on satisfactory completion of service. Outfit allowance of £60. Free passages for officer and wife. Liberal home leave on full pay. Children's allowances while separated. Income tax at low local rate. Quarters at low rent.

Write for application forms and further particulars within ten days of publication, stating briefly age, qualifications and experience, to the Appointments Secretary, Federal Public Service Commission, Nigeria House, 9, Northumberland Avenue, London, W.C.2, quoting K6/2.

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LETTERING ARTISTS required by West End Advertising Agency.—Ring Art Director, May. 7571.

ASSISTANT Manager required by leading West End theatre.—F., Box 776, Kinematograph Weekly.

REQUIRED, first-class Chief Projectionist for first run house in Manchester. Must be fully experienced maintenance and faultless presentation. Good wages to the right man.—D., Box 774, Kinematograph Weekly.

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CINEMAS FOR SALE

CINEMAS for Projectionists. Cinemas required.—R. Bovilsky, 34, Batson Street, Glasgow.

CINEMA WANTED

CINEMA wanted to rent; Midlands or West Country.—G., Box 777, Kinematograph Weekly.

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AVAILABLE FROM STOCK

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695 single tip-up seats, 67 double tip-up seats, projection and sound equipment (Kalee and R.C.A.), screen, all furnishings and fittings, etc. On View **November 29th, 2-4** p.m., and morning of Sale.

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R. SANKEY, REGAL, ATHERST... WARWICKS
Tel.: Atherstone 2220/... 3202

REVIEWS

—cont[illegible]ed from page 13

[illegible]d butterfly mine. Eventually he and [illegible]are rescued, just in time, by the Army [illegible]who explains that the Army exercises [illegible] on the following day, and that he [illegible]the dunes closed only until they are [illegible]fe.

Produ[illegible]ion. — The story is clearly told and [illegible]played. Christopher Witty is very [illegible]as Joey and Geoffrey Wearing does [illegible]e absent-minded and rather irksome [illegible]. The general theme is realistic and [illegible]ppeal for youngsters, with the sand [illegible]ding material for real enthusiasm.

Points [illegible]f Appeal.—Interesting story, natural [illegible]th and U certificate.—F.W.R.

[illegible]very Minute Counts

[illegible] French (X). Featuring Dominique [illegible]omond Souplex and Jean Lars. Direc[illegible]obert Bibal. Screenplay by Pierre [illegible]Director of Photography, J. Klein. [illegible]089 feet. Release not fixed

HARD-HITTING French crime melodrama, with big [illegible]ity backgrounds. It hinges on the kidnapping of a wealthy man's ward, and violent double-crossings take place before a police chief settles the lurid hash. There is little regard for continuity, but the leading characters are sharply etched, sex spices the untoward shenanigans and the finale is salutary. Lucid English sub-titles help to clear the murky air. Rugged Continental "thick ear."

Story.—Clement Leroy, a rich industrialist, hopes Sorel, his fellow director, will marry his adopted daughter, Laurence. Sorel, a gambler indebted to Perez, a crook, is beaten up by the latter's thugs and then given twenty-four hours' grace. Meanwhile, Laurence, who loves Patrick, a poor student, is abducted and Leroy receives a ransom note. Muller, a police inspector, investigates and soon Sorel realises that Perez is the culprit, but Perez threatens to kill Laurence if Sorel informs the authorities. Leroy and Bob, his war-time buddy, also snoop, but Bob comes under suspicion when Perez's mistress is murdered. Finally, Sorel obtains the ransom money and prepares to decamp, but is fatally injured while pursued by the police. Before dying, he confirms that Perez kidnapped Laurence.

Production.—The picture leaves nothing out, and its [illegible]termination fully to cover the calendar of crime [illegible]ccasionally leads to confusion, as well as exces[illegible]footage, but the wild chase ending is conclusiv[illegible] Its synopsis fails to indicate who plays who, bu[illegible]he acting is on the whole competent. The vio[illegible]t opening scenes set the harsh tone of the film[illegible]ut there are a few subdued moments and the [illegible]embroidered by sex, spread the hectic load. I[illegible]g as it is, it should intrigue most Con[illegible]ns.

Point[illegible] of Appeal.—Gamy tale, provocative [illegible]bvious exploitation angles.

Black Nets

[illegible]anese (A). Photographed in Eastman [illegible]aturing Minoru Ohki, Kyoko Izumi and [illegible]ihama. Directed by Manao Horiuchi. [illegible] by Osamu Takahashi and Tatsuto [illegible]irector of Photography, Haruo Ohara. [illegible]Director, Chuji Kinoshita. 9,261 feet. Release not fixed

[illegible]NTIC melodrama, a Japanese produc[illegible] English sub-titles. Dipped in Eastman [illegible] concerns a femme fatale who creates [illegible] among fishing folk, but dies making [illegible]The story is artless and the acting falls [illegible]Western standards, but the occupational [illegible]of the intrepid young men and women [illegible] Authentic detail and locale, plus near [illegible]commends it to most foreign addicts. [illegible] house proposition.

[illegible]—Sakuji, a young fisherman, returns to [illegible]tal village of Gake, after five years and [illegible]uite a stir with the diving girls. Actually, [illegible]oves Nagi, a widow and champion diver, [illegible]other lassies soon become jealous. Isamu, [illegible]s hopelessly infatuated by Nagi and she encourages him. Friends warn Sakuji against Nagi, who is said to have been responsible for her husband's death and a village girl losing her reason. Later, the insane girl kidnaps a small child during a storm and Nagi realises that she is to blame. Finally, Nagi sacrifices her life saving Isamu, who gets into difficulties through diving too deep, and the sad Sakuji carries her limp body ashore.

Production.—The picture doesn't tell an original or subtle tale, but at least it unfolds against unusual backgrounds. Kyoko Izumi is an obvious siren as Nagi. Minoru Ohki and Akira Ishihama are equally transparent as Sakuji and Isamu, and the same goes for the rest. The scenes of the young men and women diving for shellfish and fighting among themselves are brilliantly photographed and compensate for a novelettish script. In other words, its environment, new to most filmgoers, makes it well worth sitting through.

Points of Appeal.—Intriguing title, underwater thrills, expert camera work and Eastman Color.

Shorts

Data

MINING REVIEW No. 2. 14th year. (U). 795 feet. Produced by Peter Whale. Release October 3, 1960.—This issue covers The Kentish Coalfields' Gala Day, in Dover; shows Albert Welsh—underground worker at Horden Colliery—the 1959 darts champion of England and Wales, in action; and tells the story of bravery which won James Gillan the George Medal. Good.

MINING REVIEW. Issue No. 3, 14th Year. (U). Produced by Peter Whale. Release November 7.—Items included in this issue of the monthly review: Olympic medallist Dorothy Hyman returning with her trophies; experiments in New Zealand with high-power hoses to wash coal from outcrop seams; the use of coal in a modern chocolate factory in Somerset; and a feature on Bedlington Terriers. Good.

MINING REVIEW Issue No. 4, 14th year. (U). 852 feet. Produced by Peter Whale. Release December 5, 1960.—"Power stowing"—putting the rubbish back underground—is the first, and a most interesting, item in this issue of the monthly review. It is followed by coverage of deliberate mistakes made, for safety's sake, at a dummy mine in Lancashire; care of injured animals and wild life protection in Bedlington; and the "speedy" coverage of two motor-cycle enthusiasts and their part in a National Road Race. Good.—F.W.R.

New Realm

CARNIVAL IN TRINIDAD (U). Eastman Color. 23 minutes.—Much of the rhythm of this exciting carnival is effectively transmitted by the sound-track, and the colour shows very well the brilliance of the magnificent costumes. But the film is rather over-full with characters. Fair.

JOEY KNOWS A VILLAIN (U). 16 minutes.—Short subject in black-and-white, obviously designed for very young audience appeal. The simple story, how three children and their pony catch two thieves, has many over-emphasised situations and the sound is poor. Fair.—F. W. R.

PHOTO SHOW

—continued from page 21

services were featured, among them the Model 173BD time-and-motion-study projector.

The GB-Kalee division presented a new version of the 16-mm. Arriflex motion picture camera that can be synchronised with suitably modified tape recorders; a cabinet magnetic sound recorder for studio use and a portable magnetic recording unit for use with the 16-mm. Arriflex camera. The latter provides a simple means of obtaining synchronised sound and picture, using separate perforated magnetic film for the sound recording.

One of the newest items of equipment on show was demonstrated on the Acmade stand.

This is the latest version of the Mark II editing table which has now been modified so as to provide a choice of negative or positive image from a negative. Sound and picture of perfectly acceptable quality can be fed into as many as fifteen monitors simultaneously. The apparatus incorporates the usual facilities for push-button and foot control, variable speed and fast rewind, and will obviously be of great interest to advertising agencies in particular. Other editing equipment, and the Acmade high-speed camera were also shown.

Ampex Great Britain has a new, compact magnetic recorder for tv use, known as the VR1001-A. It is designed for mobile applications or where space is at a premium.

A representative selection of Debrie machinery and equipment was shown by Cinetechnic; and Newman and Guardia showed the Lawlette machines described in "Studio Review" this week.

Among other items in its range, RCA Great Britain gave prominence to the Hollywood range of 16mm. projectors (which are available in three models) and its Hollywood Constellation magnetic recorder projector with built-in electronic mixer.

YOUR FILMS—continued from page 14

ALTHOUGH "Foxhole in Cairo" (British Lion—British) tapered off a little towards the end of its runs, it garnered quite a few shekels. No doubt the serialisation of the war-espionage story in the *Sunday Express* gave it a boost.

\+ + +

THE Regal British "double bill," "The Siege of Sidney Street" (Dyaliscope) and "Hello London," is a safe bet. A shrewdly contrasted programme, it's appealing to practically all ages.

\+ + +

COLUMBIA'S "The Two Faces of Dr. Jekyll" (Megascope—British) has been doing all right, especially in industrial situations. The exuberant horrific, based on Robert Louis Stevenson's classic creepy, is certainly dressed to kill.

THE FIRST week's returns from "Surprise Package" (Columbia—British) weren't so hot. This will not surprise those who have seen the film. It's satire, but lacks sharpness and the popular touch.

\+ + +

IF YOU'RE looking for a good Christmas holiday bill, the Columbia-Hammer British set-up, "Sword of Sherwood Forest" and "Visa to Canton," is just the ticket. It goes out on December 26.

\+ + +

BRITISH LION'S double bill programme, "Mobster" and "City of the Dead" opened exceptionally well on NW London release. The figures compared more than favourably with the returns from previous much-fancied programmes.

CEA BRANCH REPORTS

—continued from page 7

implications to their activities with the advent of toll-tv. It was considered that independents might have to act with other interests to safeguard their livelihood.

Hooliganism. — West Riding County Council had stated that it would be prepared to consider recommending that a by-law should be introduced if circumstances warranted it. The meeting agreed to send details of incidents in cinemas to the clerk of the council.

Herts may cut levy by 50 per cent

SOUTHERN MIDLANDS. — Branch efforts for the reduction of the Sunday levy had met with some success and, after a plea by chairman J. D. Tutin, the Hertfordshire County Council had been recommended by its Licensing Committee to reduce the levy by 50 per cent., secretary Ernest Carpenter told members at the monthly meeting.

A request to the Northampton Borough Council had not been so successful, however. The Watch Committee replied that the levy had already been reduced to a low figure and should not be further reduced.

Members considered that the Bedfordshire CC's levy of ½d. a seat was too high, and the secretary was instructed to request that a deputation be received by the Council's Licensing Committee.

Toll-tv.—J. B. Chetham reported on the GC meeting of November 9 dealing mainly with toll-tv. The president's report of his experiences in America in relation to toll-tv would be circulated to delegates before the special GC meeting on November 30, he said.

Resignations.—The branch accepted the resignations, as from the annual meeting, of vice-chairman G. A. Watts and treasurer Miss K. M. Watts following their decision to close cinemas at Burton Latimer, Finedon and Irthing Borough and thus cease membership of the association.

The chairman spoke of their work in the branch since 1945. Mr. Watts had served as vice-chairman, chairman trustee and, for many years, as GC delegate. He had also been chairman of the Southern Midland area of the CTBF.

Annual Meeting.—The annual meeting of the branch will be held on January 17, 1961, at the Horse Shoe Hotel, Tottenham Court Road, London.

Local councils act on hooliganism

NORTH STAFFORDSHIRE.—Several of the local authorities within the branch area have intimated that a by-law is to be adopted similar to that adopted by the Reading authority concerning hooliganism in places of entertainment.

This was revealed by the secretary at the monthly meeting in response to requests made by the branch at previous meetings for some sort of action to be taken against hooliganism.

Sunday Levy.—The secretary reported that the Stoke-on-Trent Watch Committee had refused a reduction of the Sunday opening charity contribution. The committee, he said, had also implied that no useful purpose would be served in discussing this matter further as they felt the points at issue had been discussed fully in the past.

Films in Transit.—Although Potteries Transport and Cinema Supply had given a verbal assurance that all films in transit are covered against loss or damage, members felt that a written assurance should be obtained.

The secretary was requested to obtain such assurance from both the Potteries Transport and Cinema Supply and also FTS.

Next Meeting.—The next meeting of the branch will be held on December 7 at 17, Albion Street, Hanley.

LONG SHOTS

—continued from page 5

early Monday morning, mentioned the record-breaking success of "Never On Sunday" at the London Pavilion.

His report had hardly reached the printers when Monty Morton came on the phone to give me the details. The all-time record for business on a Saturday at the Pavilion stood at £1,209. This was handsomely broken by the Melina Mercouri picture, which took £1,414. On Sunday it again beat the record for the day with receipts of £1,015 compared with the previous best of £750.

Monty observed: "It just goes to show that good off-beat pictures still attract the public in a big way."

Monty was also delighted with the business attracted to the Astoria, Charing Cross Road, by "The Alamo" which is coining really big money.

\+ + +

20TH-FOX'S "The Millionairess," the Dimitri de Grunwald production, is really in the big money. First at the Carlton, Haymarket, then at the New Victoria, and on Rank NW London release last week it set up an all-time record for seven days.

And it's still making records at the Rialto, Coventry Street.

\+ + +

THE CAMPAIGN by Ken Rive of Gala to put Japanese films on the map in Britain got off to an auspicious start with the opening of the "Grand Pageant" of films from Japan at the Gala Royal, Marble Arch.

This week it received a big fillip through a special three-page supplement, labelled Japan Presents, in Monday's London *Evening Standard*, supported by a number of Japanese companies, as well as by Gala.

This is no mean achievement for Gala; and it is first-class showmanship, too.

\+ + +

A WELL-KNOWN London exhibitor, Mrs. Deborah Ducker has just completed 50 years in the trade in London, and is still going strong at the age of 80.

Her late husband, Sam Ducker, started in Cable Street, Stepney, in 1910, and when he died in 1933, Mrs. Ducker carried on.

The family now owns the Standard, Hackney, where Mrs. Ducker still takes an active interest in the business which is managed by a son.

Another son, Jack, has for many years past been with ABC and is now assistant manager at the Ritz, Clapton.

\+ + +

T. A. GRANT, secretary of the N. Staffs branch CEA, reminds me that the annual banquet and cinema ball will be held on Thursday, February 9, at Kings Hall, Stoke-on-Trent.

The reception is timed for 6.30 p.m. with dinner at 7 p.m. and the ball goes on until 2 a.m.

\+ + +

ONE of the most cheering pieces of news received this week is of the "reprieve" granted to Arthur Chipper's "The Cinema," at Aylesham.

It will be remembered that Arthur, a doughty showman, had, at last, decided that he could no longer fight against the opposition of the village's five tombola clubs. He decided to close, but the children of Aylesham started a campaign to save their cinema and, at a crowded public meeting, Arthur agreed to postpone his final decision.

In the meanwhile, local organisations are trying to find ways and means of keeping the cinema profitably open; here's wishing them success.

\+ + +

LES BAKER, serving a second term in office as chairman of the Army Kinematograph Service Old Comrades Association, tells me that the annual reunion dinner and dance will be held on Friday, December 2.

The venue is the Paviours Arms, Westminster, S.W.1, and Les Baker is hoping that all ex-members of the AKS will be able to join in the reunion party.

Tickets can be obtained from Miss Billie Hatcher at 36, Dover Street, W.1.

\+ + +

O. E. PARKER, of the Devon and Cornwall branch CEA, told me on Tuesday of the recent death of the well-known veteran film actor Sid Crossley, who was living in retirement in the Cornish village of Troon.

Parker hopes to get people in the industry interested in placing a plaque in memory of the actor on the cottage where he ended his days.

\+ + +

THE annual stag dinner in aid of the Christmas Fund for the CTBF will be held on Monday, December 19, at the Washington Hotel, Curzon Street, W.1.

The dinner is being organised once again by Bernard Charman with the assistance of Drummond Scott. Tickets are 47s. 6d. each.

\+ + +

CECIL GRAVES, manager of the Rank FD circuit department, has asked me to express thanks to all friends who sent messages of sympathy following the sad loss of his wife.—**The Stroller.**

TRADE SHOWS

LONDON

November 29:
Circle of Deception. 20th Century-Fox. Rialto. 10.30 a.m.
The Man Who Was Nobody (U). Anglo Amalgamated. Hammer. 2.30 p.m.

November 30:
A Breath of Scandal (A); two shorts: Mike the Masquerader, Peck Your Own Home. Paramount. Plaza. 10.30 a.m.
Shoot to Kill. E. J. Fancey. Dermot Walsh. Celluloid. 10.30 a.m.
What a Day (short). New Realm. Celluloid. 10.30 a.m.

December 1:
No Kidding (U). Anglo Amalgamated. Studio One. 10.30 a.m.

December 2:
Tunes of Glory. United Artists. Odeon, Leicester Square. 10.30 a.m.

MANCHESTER

November 29:
Murder A La Carte. British Lion. Cinephone. 10.30 a.m.

November 30:
Les Fanatiques. British Lion. Cinephone. 10.30 a.m.

December 2:
Shadows. British Lion. Cinephone. 10.30 a.m.

STUDIO REVIEW

the Voice of the British film Industry

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TWO ENTIRELY NEW RESEARCH DEVELOPMENTS

Technicolor prints containing Dissolves, Fades and other effects can now be made directly from original negative without the use of dupe intermediates or cutting the negative in two separate reels: this is Technicolor's new AUTO-OPTICAL process.

AUTO-OPTICAL fades and dissolves can be any standard length from one foot to six feet.

Because every frame in an AUTO-OPTICAL is printed from the original negative the exact quality of the full scene is maintained throughout and results are always " satin-smooth."

AUTO-OPTICALS can include double-printed effects such as " iris fades," " wipes to black " or mask mattes up to six feet in length.

AUTO-OPTICALS save the cost and delay of making master positives and dupe negatives: a reel of negative can be cut as soon as the work-print is ready.

AUTO-OPTICALS can be included in all types of Technicolor dye-transfer print, both 35 mm., and 16 mm., for normal or anamorphic projection.

AUTO-OPTICALS can be made from any type of original colour negative—Eastman Color, Agfacolor, Gevacolor or Ferraniacolor.

AUTO-OPTICAL costs are low: only £3 10s. for preparing the negative for each dissolve and £2 10s. for each fade—there are no other charges.

New machines at Technicolor can be used to print only SELECTED SCENES or sequences from a reel of negative : this allows re-editing without re-cutting, so that release prints of different continuities can be made from one original negative without the use of dupe intermediates.

SELECTIVE PRINTING can be used to solve many problems of censorship or foreign version needs by omitting certain scenes or sequences.

SELECTIVE PRINTING allows sections which are deleted to be replaced by alternative sequences which need not be of the same length.

SELECTIVE PRINTING used with AUTO-OPTICALS can dissolve together the scenes on each side of a deleted sequence or can mix them to the new scenes being inserted. Fades can be added in the new version.

SELECTIVE PRINTING can be used in making Technicolor dye-transfer prints of any format and is available for printing from any type of colour negative.

SELECTIVE PRINTING ensures that every alternative version has a print quality equal to the original.

SELECTIVE PRINTING offers the cheapest method of preparing alternative versions while retaining the original cutting of the negative at all times.

A revolution in improved print quality

by BERNARD HAPPE, technical manager, Technicolor Ltd.

KINE. STUDIO REVIEW

Supplement to "Kinematograph Weekly"

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IN the cinema today the technical emphasis must be on quality: better and better standards of presentation must ensure that the work of the creative artists in script and studio is shown to our customers, the box-office public, in the finest possible manner.

In the face of competition only the best is good enough and all fields of film technology must make their contributions—sound, colour, film stocks, wide-screen processes, must all be continuously improved in our search for quality.

A film processing laboratory is only one of the links in the chain from script to screen, but Technicolor believes that it has its part to play in achieving quality.

It is well known that the best prints of any motion pictures will be obtained from the original picture negative. In making Technicolor release copies, matrices are printed photographically from the original negative and used to make dye-transfer prints by a mechanical process. Very many transfers can be made from each matrix, all of equal original negative quality whether made in Hollywood, London, or Rome, so that the hundreds of copies required for world-wide distribution can all be manufactured of equal standard without any deterioration of the negative.

Versatility

Tec[illegible]olor matrices are printed optically and the r[illegible]nt prints can, therefore, be different in siz[illegible] format from the original negative, which [illegible]ders the dye-transfer system particularly [illegible] suited to make release prints from large [illegible] negatives and to provide anamorphic, wide-[illegible]n or reduction prints all from one origin[illegible]egative without the need for dupe interme[illegible]

Al[illegible] is already well known, but some of the [illegible]t developments now in regular production may be of particular interest to [illegible] who wants to see better prints in the

[illegible]ncreased effects of grain and surface [illegible]on the negative in optical printing are [illegible] to all technicians, and, although these [illegible]an be reduced by lacquering the negative [illegible]ch treatment can be costly and involves [illegible]al handling and processing operations.

[illegible]nicolor has now found it possible to apply [illegible]porary liquid coating to the negative at [illegible]e of printing and this is standard practice [illegible] optical printers used for making matrices.

[illegible]its path from the feed reel the negative [illegible] through a small dip tank where it picks up a layer of liquid on both celluloid and emulsion sides. This liquid has a refractive index very similar to that of the film so that it produces a perfectly smooth and uniform surface which fills in all surface irregularities of grain or scratches.

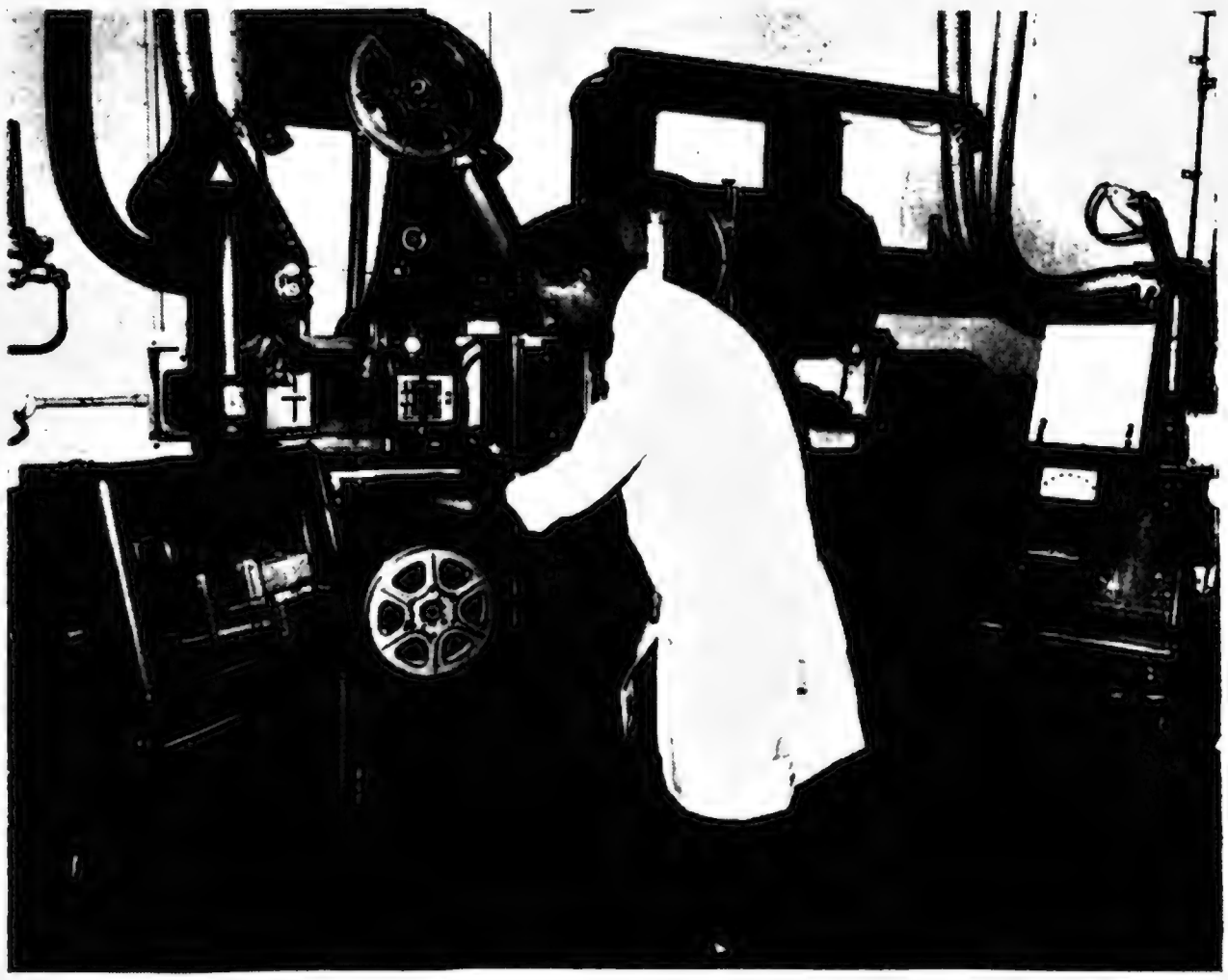
At the actual moment of exposure in the printer aperture the film is "wet," but it passes immediately after into a dry-box where the liquid is removed, leaving the negative completely clean and dry for spooling up.

Extensive tests have proved the liquid used to be perfectly safe for negative and the "solvent cleaning" action which takes place at each printing has the effect of reducing general dirt on the film as well as eliminating surface scratches and abrasions.

Technicolor has now developed printing methods which make further use of the optical matrix printing stage to produce effects such as fades and dissolves direct from a reel or original negative without the need for intermediate master positives and duplicate negatives. During printing a variable-opening shutter can be used automatically to vary the printing of a scene and if the stock is then rewound it can be double-exposed to give the effect of a dissolve or fade. This double-exposure can be made in the course of a single operation, since in optical printing the negative and positive film paths are quite separate, and the required portion of the printed positive can be rewound during the time that an unprinted section of the reel of negative runs through the machine.

New matrix printers now in use by Technicolor work automatically from suitably prepared negative, as shown in Diagram 1, which illustrates the action to print a dissolve.

The first scene is printed normally, but at the



Technicolor's ingenious auto-optical printer and its controls

required point in the reel the variable shutter of the printer is closed down to reduce the exposure of this scene over the required length. When the shutter is completely closed, and the matrix stock is no longer being exposed, the positive mechanism is automatically reversed and the partly-printed matrix rewound exactly to the point where the dissolve shutter first operated.

The negative film, however, has continued to run through its own mechanism without pause, although that section has not been printed. As soon as the matrix film has been rewound, the mechanism is again reversed and starts to run forward, while at the same time the variable shutter is gradually opened up so as to double-expose the matrix with the image of the second scene, which thus appears to dissolve-in over the first.

From any type

When the shutter is fully open, the printing of the second scene continues normally until the required position for the next series of effects is reached.

By this method any standard length of fade or dissolve can be produced automatically as well as several forms of straight or iris wipe. Such effects can be made from any type of colour negative in all forms of dye-transfer prints made by Technicolor and since every part of each scene is printed from the original negative there is never any loss of quality where an effect is required and the mixing of the two scenes in a dissolve is always smooth.

No immediate or dupe negatives are needed so that the cost of laboratory work to the producer is much reduced and the time taken to complete negative cutting is shortened.

Particularly useful

The separate operation of the negative and positive mechanisms is also used to prepare matrices which will produce prints of continuity different from that of the original negative, for instance by the deletion or shortening of scenes or sequences or by the insertion of new material. This is particularly useful in making alternative versions of a film without cutting the negative, as is often needed in making prints for distribution in a different language.

For the exact control of the printer mechanism to a single frame, an electronic pre-determining counter designed and made by Technicolor is used.

The programme is set by a perforated strip of 35mm. paper, on which coded holes denote the exact position in the reel at which each operation is required to take place. These holes are scanned photo-electrically and translated into a number which is compared with the number of frames of film which pass through the printer.

When the number of frames counted corresponds to the number coded on the programme strip, an electrical relay system sends a signal to the printer mechanism to perform the operation required, which may be to stop or start the negative or positive film, to move forward or reverse or to open or close the variable shutter.

After each operation is complete, the programme strip is moved on to bring the next group of coded holes into position for reading, in preparation for the next function required.

A scene or sequence of a reel can be omitted in the print by stopping and starting the positive head at the required points and, if auto-optical effects are used, the two scenes before and after may be linked by dissolves or fades (Diagram 2).

Similarly, by double-printing the matrix from another roll of negative, new additional scenes or sequences may be inserted or used to replace other sections of the original continuity (Diagram 3).

During the past few years there has been such a great advance in the general public's appreciation of sound quality: "HiFi" recording and reproduction by both gramophone and VHF radio, and more recently stereo-sound, have provided a standard of entertainment previously unattained, and the cinema industry must ensure that its own quality of sound presentation does not fall short of what has become the accepted standard for the listener in his own home.

Difficulties avoided

Technicolor dye-transfer release prints have always been made with black and white (silver) sound-tracks, using fine-grain positive stocks and are therefore equivalent to the best standards of general black and white practice. It has thus become possible to avoid the difficulties which the use of multi-layer colour stocks introduces in sound-track processing.

With new developments in both the matrix and blank stocks used by Technicolor, it is possible to consider further improvements in track printing.

The machine used for dye-transfer printing is fundamentally a perfect "non-slip" continuous printer, the matrix stock is of very high resolution and the transferred image on the blank is also of high definition grain and practically grainless.

By recording a positive variable area sound-track image direct from an original magnetic master on to matrix stock and transferring it on to the latest type of blank, which contains no silver emulsion, a sound-track release print of outstanding quality can be produced, which, if required, could extend the available frequency range up to 12,000-cycles.

Prussian blue

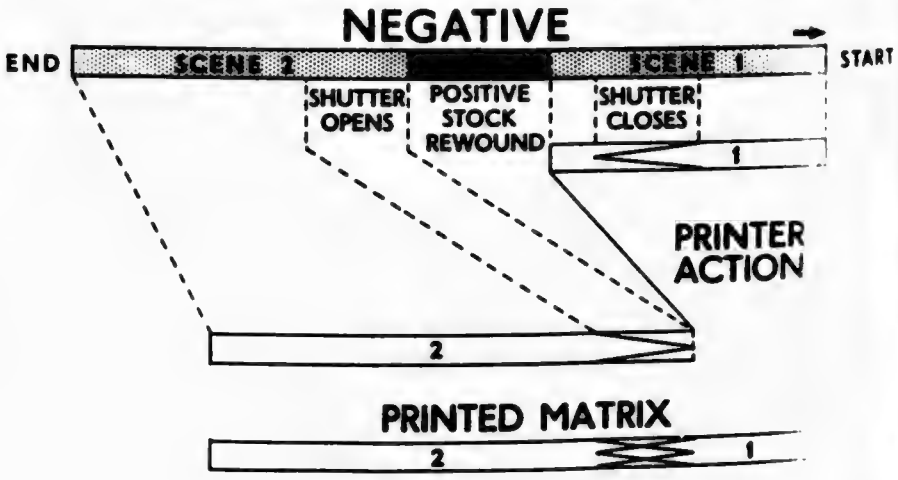
The dyes suitable for transfer in this way are normally too transparent to infra-red wavelengths to allow satisfactory reproduction by the photo-cells of sound-heads used in the cinema, but a method has now been worked out by which the transferred dye of the sound-track is toned to a Prussian blue image, which is well known as having excellent absorption in the infra-red.

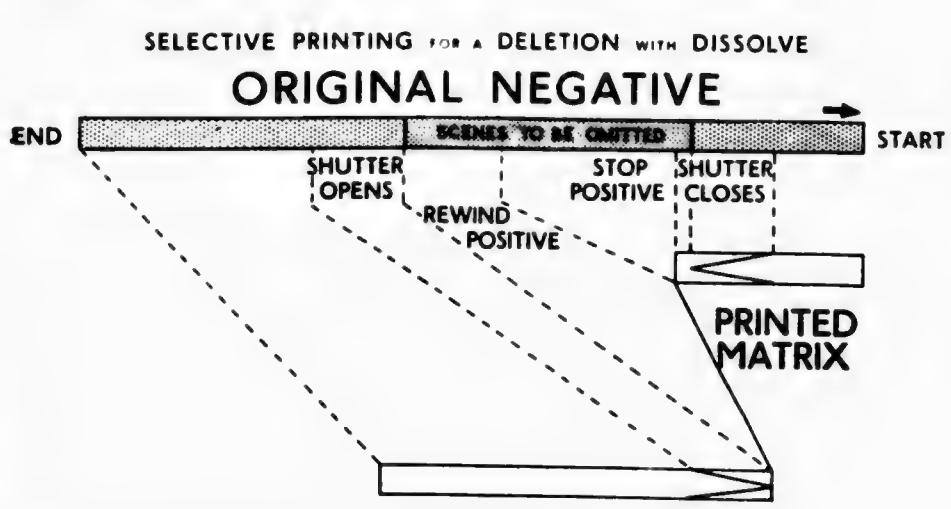
It is thus possible to produce a complete release print by an entirely non-photographic process using dye-transfer for both picture and sound with improved quality of both.

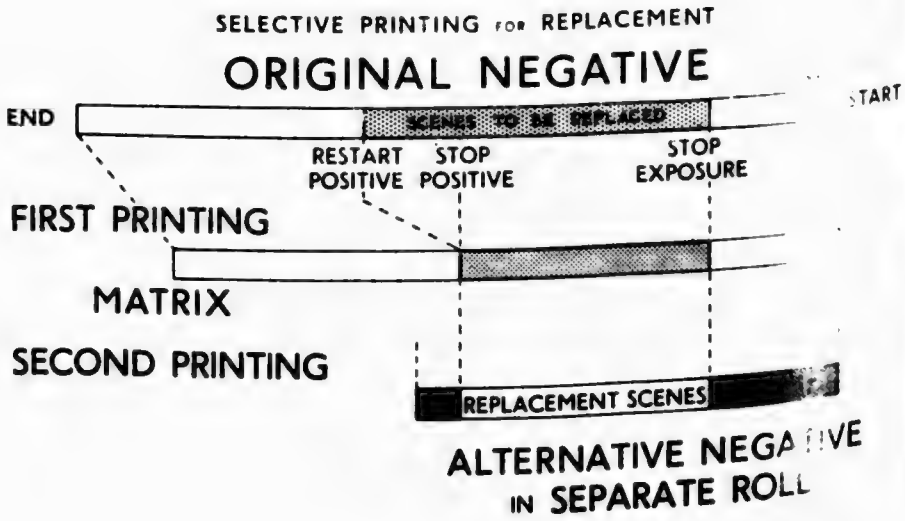
For the past year, numerous Technicolor copies manufactured in this way have been satisfactorily used in general distribution in the theatres of this country and the results of this very extensive field test have been most encouraging.

We expect during the coming year to process increasing quantities of prints in this way, which, we believe, is able to make another contribution to improved standards of presentation in the cinema today.

Right: diagram 1, auto-optical printing for a dissolve. Below, left: diagram 2, selective printing for a deletion with dissolve; and right: diagram 3, selective printing for replacement







SCHOOL FOR SCOUNDRELS
An Associated British Picture Corporation
Guardsman Films production
Director of Photography:
E. Hillier B.S.C.

PLEASE TURN OVER
A Peter Rogers production
Director of Photography:
E. Scaife B.S.C.

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A Marlow Production.
Director of Photography
P. Beason B.S.C.

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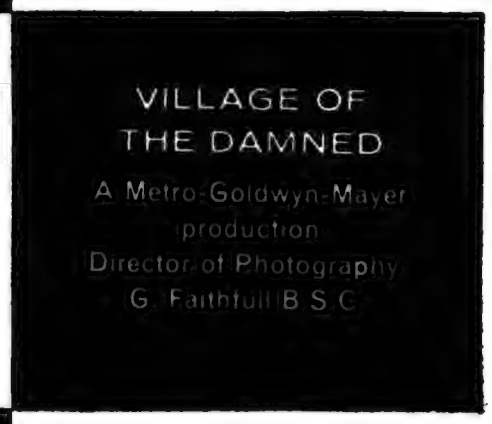
THE PURE HELL OF ST. TRINIANS
A Vale Film production
Director of Photography:
G. Gibbs B.S.C.

5 GOLDEN HOURS
A Mario Zampi production
Director of Photography:
C. Challis B.S.C.

DANGER MAN
Television series
A Transcontinental Film Productions (London) Ltd production
Director of Photography:
B. Stafford B.S.C.

INVASION QUARTET
A Metro-Goldwyn-Mayer production
Director of Photography:
G. Faithfull B.S.C.



MIDDLE OF NOWHERE
An Emmett Dalton (Ireland) Ltd production
Director of Photography:
G. Gibbs B.S.C.

THE MIDDLE COURSE
A Danziger production
Director of Photography:
J. Wilson B.S.C.

CARRY ON CONSTABLE
A Peter Rogers production
Director of Photography:
E. Scaife B.S.C.

DEAD LUCKY
An A.C.T. Films for British Lion Films Ltd production
Director of Photography:
P. Hennessey

The new CTS Studio

DESIGNED FOR GOOD SOUND

The large stage at the new CTS Studio, showing the intermediate screen suspended on the roof cross-members

AN addition to the facilities available for high-class sound recording is now in operation within easy reach of Central London; it is the CTS Studio, 49-53, Kensington Square Gardens.

The building was originally built by William Whiteley as the first fashion showroom in England: since then it has had various uses as auction rooms and stores until it was acquired by the CTS group. The studio is run by Peter Kay, who is the managing director of the company, and the design, development and maintenance are looked after by the technical director, John Elliott.

The whole building has been gutted and internally redesigned to create a studio for recording music and other items for gramophone records; music and speech recording for television films; with, also, special facilities for the very highest class of music recording for feature films. Peter Kay claims that CTS is unique in being the only studio in the country designed for all these purposes and certainly the only inner London studio designed especially to do music for feature films.

The original fashion hall has been converted into the main sound stage. With dimensions of 85ft. x 40ft. x 26ft. into a shallow vault roof, it can easily accommodate up to 100 musicians at one session.

Light curtains roughly divide the stage, so that one part of it can be enclosed without affecting the acoustic response, but it provides a more intimate atmosphere for smaller groups.

To this purpose the stage is equipped with two projection screens, the larger of which is 23ft. x 14ft., with manually controlled mobile masking to accommodate various aspect ratios. The smaller screen rolls up out of sight when not in use.

In its original form the vault of the ceiling led to a glass roof and fan-lights. These have been sealed off with a recessed false roof of layers of acoustic and builder's board to make a sound seal, but still incorporating adequate ventilation. On each side of this central vault the original plaster ceiling has been retained as far as possible and it has been found that the plaster embellishments have a positive acoustic value in diffusion; to prevent any "swim-around" of high frequency in this area, faced Coronet board has been used strategically among the curved surfaces.

Wall treatment introduces a German material called "Wood-acoust," which has not previously been used in this country. Basically it is composed of compressed wood chips, with a veneer facing: it looks like grooved board, but the interstices of the grooves open out internally into circular "caves," and this construction gives, it is claimed, remarkable absorption properties.

This material has been used to surround rectangular panels of a rough, open-weave cloth. In one half of the stage this is placed over the original match-board wall, and in the other half greater absorption is given by placing it over unfaced Coronet board.

These fabric panels are removable so that the acoustic characteristics of the studio can easily be altered to meet any change of fashion in the characteristics of recording.

Adaptation has also been applied to the floor. The original flooring has been flow-coated with a latex lining, over which was placed hardboard to provide a perfectly smooth surface and then high-quality polished linoleum. The bright reflective properties of the lino have been taken into account in the general acoustic treatment.

The stage is equipped with portable rostrums for every normal purpose, a grand piano, a "jangle-box," a celeste and a full set of normal cinema reproduction horns. It is also provided with facilities for musique concrete and electronic music.

John Elliott, Peter Kay and T. W. Perkins, of Philips, in the unusually large control room for the sound stage seen, left, through the observation posts

Control room

Taking advantage of the width of the hall, the control room is unusually large, 22ft. x 17ft. Its central piece of equipment, the console, was built to their own design. It has twelve channels and each channel has separate echo facilities and equalisation: in addition there are cinema equalisers to provide effects such as ghost and telephone voices. It is capable of any kind of stereo recording on two- or three-track.

The console is extremely flexible, and has been designed for easy maintenance and quick replacement of faulty parts.

Monitoring is by 15in. dual, concentric speakers, built into enclosures designed by John Elliott, and there is facility for inserting into the speakers filters which limit the output to that which is normally obtained from an optical or magnetic film recording.

Attendant to the control room are Philips tape machines, two three-track, working on ½in. tape, and, for the normal ¼in. tape, two four-track and two single-track machines.

In the projection room RCA has installed two Westar Peerless Magnarc projectors, each provided with LMI-9031 photographic soundheads and preview attachments for running unmarried or married films.

Two additional film phonographs are installed, one of these being adapted to reproduce triple track magnetic recordings made on the LM63 recorder.

Both projector motors are dual-purpose, that is, they can operate as three-phase motors for review work or interlock with the magnetic recorders on the selsyn system.

In the magnetic recording room are installed an LM66 cabinet mounted single-track 35-mm. magnetic recorder and an LM63 triple track

continued on page 37

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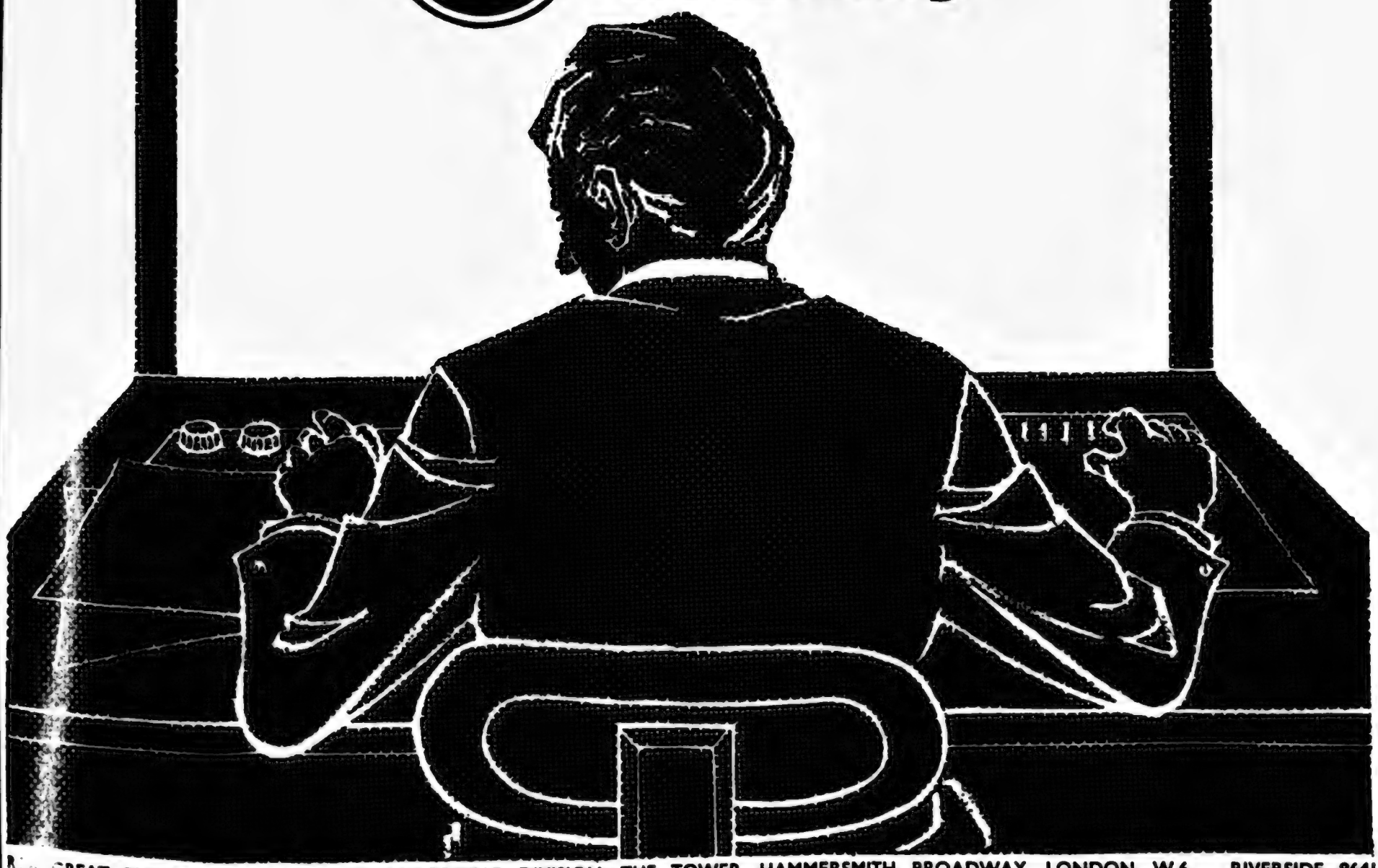

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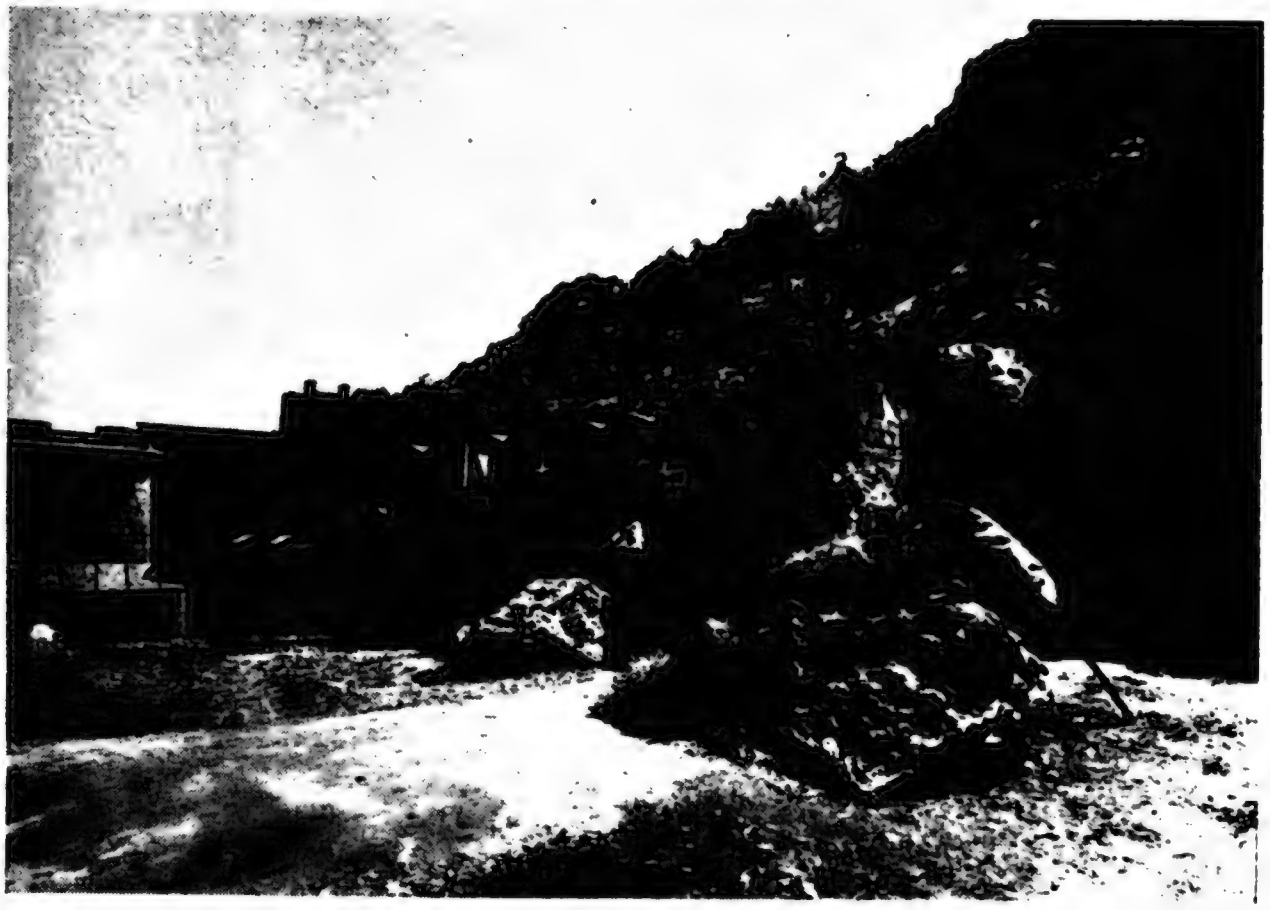
Building in vermiculite

One of the problems facing art director Geoffrey Drake, when he went out to the island of Rhodes for the shooting of location shots for Carl Foreman's "The Guns of Navarone," was to simulate a 600-year-old stone wall so well that it would look realistic when photographed side-by-side with a piece of the original.

A complete new section of wall in the town of Rhodes itself had to be built out from an existing section to include a replica of the historic St. Catherine's Gate.

He used vermiculite and plaster, and there is a story currently in circulation that so realistic was the finished set that more than one tourist went home with a camera full of Drake architecture!

It was in another part of the island, some 60 miles away, that the main set was being built. At the foot of a boulder-strewn mountainside a hardboard and vermiculite plaster fortress, also supposed to be several centuries old, was taking shape.



A section of the vermiculite and plaster wall of the fortress, showing, in the foreground, outcrops of man-made "rock" of the same material

New method

It was during the building of this that Geoff Drake found a new method of making the stone jointing pattern in the vermiculite plaster. A last-minute decision was taken that the fortress should be much bigger than originally intended; and 400 additional bags of exfoliated vermiculite had to be rushed from the Greek mainland, and the new sections of the fort built quickly.

To help speed things up, Geoffrey Drake pinned wooden battens horizontally to the plaster-skimmed hardboard before adding the vermiculite plaster. When the plaster was beginning to dry the battens were pulled away, leaving horizontal jointing lines. The irregular vertical lines were then added by cutting in the normal way.

Grade 5 vermiculite, one of the largest grades, was used in both sets. For the stonework a mix of three parts vermiculite to one part gypsum plaster was used, the surface being tapped, after drying, with a hard bristle brush to obtain a pitted effect.

Finer texture

For a simulated concrete entrance to a cave a finer texture was obtained by using a mix of two parts vermiculite to one part gypsum plaster.

Mould on the stone walls and on vermiculite plaster boulders was simulated by "flipping" a mix on to the surface and then painting the dripped patches.

Vermiculite was also used on location, this time mixed with latex, to make the figure of a Greek sentry which had to be pushed off a cliff. This mix, says Mr. Drake, gives just the combination of pliability and rigidity to make the fall realistic.

Geoffrey Drake now uses this material for many purposes. It gives, he has found, a pre-shrunk job, at the same time looking as if it has been well weathered and it stays workable at all times, even when dry. Another important factor in its favour is that it can be easily and effectively repaired should it be damaged during shooting.

For instance, when it was decided to extend the fortress set at Rhodes, he had the replica of St. Catherine's Gate transported by lorry over the 60 miles of unmade roads from the town to the main set. Despite the battering it took en route, the vermiculite plaster surfaces suffered only slight damage and this was easily repaired in a few minutes after arrival.

Another use of vermiculite which Geoff Drake has developed is in simulating damp patches on a wall. He finds that by brushing off the surface with a wire brush and painting this area a most realistic damp effect is achieved.

CTS Studios—contd.

recorder. This last machine is provided with interchangeable magnetic head assemblies, preset and lined up on dowelled mounting plates so that a change from triple to single track can be made at a moment's notice.

In addition, the LM63 is equipped with the RCA Loop Erase system. The loop capacity is 120 ft. and remote control switching from the console gives a playback from the recording head in synchronism with the picture loop.

A second, much smaller, stage is adjacent. This is being adapted for dubbing and post-sync. work, and will be equipped with a standard RCA eight-way mixing console, with full equalising and limiting facilities, and echo. It is expected to open early in the New Year.

It has a commentator's booth and the picture is provided by means of closed circuit television, working from one of the projectors on the high-definition 625-line system. It also has two Philips single-track tape machines for vocal and commentary superimposition.

It is, in fact, designed to be completely independent of the large stage, but capable of working in conjunction with it.

All the audio lines to and from the channels, consoles and reproducers are connected via a Central Patch Bay to ensure maximum flexibility.

Future plans include the provision of yet another independent stage on an upper floor of the building, which will be suitable for music recordings of up to about 15 musicians.

Existing accommodation, however, is at present completed by offices, a pleasant waiting area for clients and a canteen providing light refreshments for artists, musicians and staff.

RCA's LM63 3/1 track recorder with loop erase, installed at the CTS Studios

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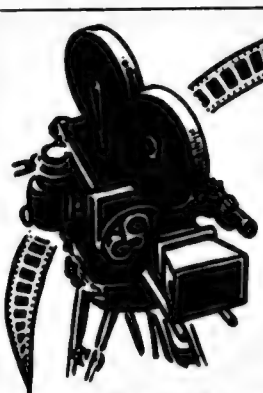

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PRODUCTION ROUND-UP

by BILL EDWARDS

IT is transition time in British studios at the moment. A large number of major productions are in the final post-shooting stage and—to avoid the Christmas holidays—few new ones will be started until the New Year.

ABPC ELSTREE: Gary Cooper and Deborah Kerr are the stars of the George Glass-Walter Seltzer production, "The Naked Edge," for United Artists' release. The director: Michael Anderson.

Writer Jimmy Sangster makes his debut as producer with his own story, "A Taste of Fear," which is a Hammer production for Columbia release. Seth Holt directs and the cast is headed by Ann Todd, Susan Strasberg, Ronald Lewis and Christopher Lee.

Also in production at Associated British is the television series "The Pursuers," which Ian Warren produces. Louis Hayward is the star.

Work has started on the controversial "Lolita," an AA Production, produced by James Harris and directed by Stanley Kubrick. The stars are James Mason and Peter Sellers, with Sue Lyon playing the title role.

BEACONSFIELD: Anglo Amalgamated's "Payroll," starring Michael Craig, is now being completed. Sidney Hayers directed and Norman Priggen produced this Independent Artists production for Julian Wintle and Leslie Parkyn.

BRAY: John Penington is producing the psychological thriller "Shadow of the Cat," with a cast headed by Barbara Shelley and Alan Wheatley. John Gilling directs this Universal-International release from a script by George Baxt.

MERTON PARK: This busy little studio is now engaged on the fifth of Anglo Amalgamated's Edgar Wallace series, "Partners in Crime." Jack Greenwood produces and Peter Duffell directs a cast headed by Bernard Lee, John Van Eyssen and Moira Redmond.

MGM BOREHAM WOOD: "Mr. Topaze," the first feature to be directed by Peter Sellers, is in its third week of production. Producer Pierre Rouve adapted this Marcel Pagnol play, which has been filmed once before, for 20th-Fox release. Dimitri de Grunwald is the executive producer and the cast of this CinemaScope-Eastman Color production is headed by Sellers, Nadja Gray, Herbert Lom, Leo McKern, Martita Hunt, John le Mesurier and Michael Gough.

Three of the Metro stages are also occupied with sets for the delayed Fox production "Cleopatra."

NEW ELSTREE: Possibly the busiest studio of all: two Danziger productions are on the floor here. "Part Time Wife," directed by Max Varnel and starring Anton Rodgers and Nyree Dawn Porter; and "What Every Woman Wants," directed by Ernest Morris, with a cast including Hy Hazell, William Fox, Dennis Lotis and Guy Middleton.

PINEWOOD: "The Treasure of Monte Cristo," Tempean's production for Regal, has returned from its Italian locations. John Gregson heads the cast of this production, which is produced and directed by Bob Baker and Monty Berman.

In residence too, of course, is Fox's mammoth "Cleopatra," produced by Walter Wanger and directed by Rouben Mamoulian.

Starting on Monday will be the fifth in the Peters Rogers' "Carry On" series, "Carry On Regardless." Gerald Thomas directs the usual "Carry On" cast, which is supplemented by Sid James and Bill Owen.

SHEPPERTON: "Spare the Rod," starring Max Bygraves and Donald Pleasance, is directed by Leslie Norman and produced by Victor Lyndon for executives Lewis Gilbert and Jock Jacobsen. Picture is for Bryanston release.

Nearing completion is Hammer's Columbia release, "A Weekend with Lulu." Ted Lloyd produces and the director is John Paddy Carstairs.

Here, too, space is reserved for Fox's "Cleopatra."

TWICKENHAM: Bryanston's "Double Bunk" has now finished production and preparations are being made for the studio's personal production plans.

WALTON: Tom Blakeley's Mancunian production "Rag Doll" started this week under director Lance Comfort. This Butcher's release stars Jess Conrad, Peter Reynolds and Hermione Baddeley.

THE CREWS BEHIND THE FILMS

SPARE THE ROD
Weyland Films at Shepperton

Producer: Victor Lyndon; Director: Leslie Norman; Production manager: Morris Aza; 1st Assistant director: Jimmy Komisarjevsky; 2nd Assistant director: John Quester; 3rd Assistant director: Ken Softley; Continuity: Joan Davis; Production secretary: Doreen Jones; Production accountant: Gerry Wheatley; Assistant accountant: Ron Cook; Lighting cameraman: Paul Beeson; Camera operator: Cec Coonen; Focus operator: Michael Sarafian; Clapper loader: Ron Anscombe; Grip: W. Floyd; Sound mixer: Buster Ambler; Boom operator: Peter Dukelow; Sound camera-operator: Jimmy Dooley; Sound maintenance: Eric Vince; Stillsman: John Jay; Make-up: Harry Frampton; Hairdresser: Barbara Ritchie; Art director: George Provis; Draughtsman: Jim Saw; Scenic artist: Alan Evans; Property buyer: Percy Godbold; Wardrobe mistress: Mu[illegible] Dickson; Set dresser: Freda Pearson; Ed[illegible] Gordon Stone; 1st Assistant editor: Re[illegible] Clarke; 2nd Assistant editor: Barry Pe[illegible]; Publicist: Geoffrey Freeman; Carpenter: F[illegible]chards; Stagehand: D. Read; Plasterer: C[illegible]illard; Painter: P. Gilroy; Rigger: J. [illegible]ose; Gaffer: R. Canning; Unit car: Norman Lloyd Jones.

A WEEKEND WITH LULU
Hammer at Shepperton

Producer: Ted Lloyd; Director: John Paddy Carstairs; Production manager: Jacques De Lane Lea; Casting director: Stewart Lyons; Unit location manager: Colin Brewer; Production secretary: Jill Langley; Producer's secretary: Carole Lindo; 1st Assistant director: Chris Sutton; 2nd Assistant director: Richard Coward; 3rd Assistant director: Michael Klaw; Unit runner: Patrick Hayes; Director of photography: Ken Hodges; Camera operator: Brian West; Focus: Wally Fairweather; Clappers/loader: Bob Stillwell; Continuity: Splinters Deason: Sound mixer: Bill Salter; Boom operator: Tom Buchanan; Sound camera operator: Doug Barnett; Sound maintenance: Ernie Cousin; Art director: John Howell; Art department assistant: Helen Thomas; Production buyer: Charles Townsend; Publicity director: Dennison Thornton; Studio publicity director: Dora Dobson; Stills cameraman: Robert Penn; Make-up chief: Dick Bonnor-Moris; Hairdresser: Bill Griffiths; Wardrobe mistress: Maude Churchill; Wardrobe assistant: Mary Flarthy; Supervising editor: Jim Needs; Editor: Tom Simpson; 1st Assistant editor: Brian Smedley-Aston; 2nd Assistant editor: Gillian Scott; Dubbing editor: Alan Morrison; Chief accountant: W. Able: Production accountant: W. Noad; Construction manager: Jack Bolam; Grip: M. Walters: Transport supervisor: L. C. Whenman; Unit car driver: Peter Willetts.

MR. TOPAZE
Anatole de Grunwald at MGM British

Executive producer: Dimitri de Grunwald; Producer: Pierre Rouve; Director: Peter Sellers; Production manager: Roy Parkinson; Production secretary: Elisabeth Woodthorpe; Producer's secretary: Bettina Dicks; 1st Assistant director: Kip Gowans; 2nd Assistant director: Ian Goddard; 3rd Assistant director: Ray Freeborn; Continuity: Rita Davison; Lighting cameraman: John Wilcox; Camera operator: Austin Dempster; Focus: Geoff Glover; Focus: Dickie Robinson; Clappers/loader: Robin Browne; Production designer: Don Ashton; Art director: Peter Murton; Set dresser: Pamela Cornell; Draughtsman: Dick Burnett; Draughtsman: Terence Knight; Property buyer: John Bigg; Sound mixer: Cyril Swern; Boom operator: Bill Baldwin; Sound camera operator: Ron Matthews; Sound maintenance: Peter Martingell; Still cameraman: Norman Hargood; Chief make-up: Stuart Freeborn; Assistant make-up: Gerry Fletcher; Chief hairdresser: Anne Box; Costume adviser:

Anthony Mendleson; Wardrobe supervisor: Felix Evans; Wardrobe assistant: Charles Monet; Editor: Geoff Foot; 1st Assistant editor: Bill Blunden; 2nd Assistant editor: Ralph Gruskin; Dubbing editor: Alastair McIntyre; Assistant dubbing editor: Jonathan Bates; Production accountant: Arthur Davey; Cashier: Ray Tranter; Publicity director: Jean Garioch; Publicity secretary: Hilary Hughes.

TASTE OF FEAR

Hammer at ABPC, Elstree

Executive producer: Michael Carreras; Producer: Jimmy Sangster; Director: Seth Holt; Production manager: Bill Hill; 1st Assistant director: David Tomblin; Continuity: Pamela Mann; Lighting cameraman: Douglas Slocombe; Camera operator: Desmond Davis; Production designer: Bernard Robinson; Sound mixer: Leslie Hammond; Make-up artist: Basil Newall; Hairdresser: Eileen Bates: Wardrobe: Dora Lloyd; Publicity director: Dennison Thornton: Unit publicist: Colin Reid; Stills cameraman: George Higgins.

THE NAKED EDGE

Glass-Seltzer at ABPC, Elstree

Producers: George Glass. Walter Seltzer; Director: Michael Anderson; Production supervisor: Bill Kirby; Location manager: Bluey Hill; Production secretary: Inez Easton; Secretary to producers: Sheila Hawkins; Continuity: Angela Martelli; 1st Assistant director: Peter Bolton; 2nd Assistant director: Gordon Gilbert; 3rd Assistant director: Bill Cartlidge: Lighting cameraman: Erwin Hillier; Camera operator: Tony White; Focus: Wally Byatt; Clappers/loader: Mike Roberts; Camera grip: Sid Paine; Art director: Carmen Dillon; Assistant art director: Ernie Archer; Set dresser: Vernon Dixon; Construction manager: Gus Walker; Scenic artist: Bill Bevis: Draughtsmen: Ron Benton and Robert Cartwright; Property buyer: Dudley May; Sound mixer: Norman Coggs; Boom operator: W. Cook; Sound camera operator: G. Lee; Sound maintenance engineer: Jack Lovelock; Unit publicist: Robin Grocott; Stills cameraman: Ted Reed; Secretary to publicist: Jean Barnet; Editor: Gordon Pilkington; Assembly editor: Deveril Goodman; 2nd Assistant: Tony West; Dubbing editor: Rusty Coppleman; Chief make-up: Tony Sforzini; Hairdresser: Gordon Bond; Dress designer: Julie Harris; Wardrobe master: Ernie Farrer; Wardrobe mistress: Eileen Sullivan: Casting director: Robert Lennard; Production accountant: Barrie Davis; Assistant accountant: Maureen Newman; Chief electrician: Ted Hallowes; Props: Len Alexander; Carpenter: R. Shackleton; Stagehand: E. Smith; Plasterer: L. Stobart; Rigger: R. Margery; Painter: Arthur Ward.

Director Michael Anderson talks with star Deborah Kerr during shooting on "The Naked Edge"

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New equipment demonstrated to BKS

NEW equipment for film and television production was demonstrated to the British Kinematograph Society this month.

First speaker was W. P. Vinten, FBKS, who showed the new Mitchell R35 camera — a camera designed to embody the refinement and precision of a studio camera with the versatility of a hand-held camera. It has a standard intermittent movement with register pins, suitable for high-speed running, a reflex shutter, interchangeable motors, and a three-lens turret.

A feature of the design is that the 400ft. magazines can fit in an underslung position, when the camera can be conveniently held in the hand, the magazines fitting into the shoulder. Alternatively, the magazines—400ft., 1,000ft., or 2,000ft.—can be mounted at the back of the camera, enclosed in a blimp. In the underslung position of the magazines an adaptor is needed to mount the camera on a tripod.

The three-lens turret has splayed lenses, so that long-focus lenses do not encroach upon the field of short-focus lenses. The reflex shutter reflects into the normal door-mounted look-through. In addition to the stainless steel mirrored shutter set at 45deg., a conventional type of shutter close to the gate, with a 180deg. opening, incorporates a fade mechanism.

Long back-focus

The lenses are by Bausch & Lomb, and a range will be available from 25mm. to 9in. They have a long back-focus, and are scaled in T stops, all working at T/2.3; they have depth-of-focus scales and click stops. A remote focus control may be fitted.

The camera shown was fitted with a DC wild motor. Synchronous and interlock motors will be available, and a DC governed motor is in development.

Denis Robertson, of Rank Precision Industries, described a number of pieces of equipment.

First was a supersonic film-cleaning machine developed by Colour Film Services. The film is cleaned by the process of cavitation; transducers are immersed in the cleaning fluid, operated from a high-frequency oscillator, and bubbles impinging upon the film have a powerful scrubbing action. No physical contact is made with the picture and sound-track areas except by the fluid, a jet of which impinges upon the outgoing strand of film.

Cleaning is completed by an air knife and a drying cabinet. The fluid level is automatically controlled to prevent risk of damage to the transducers. The machine, which will accommodate either 35mm. or 16mm. film, is set in motion by closing the glass doors. The take-up is driven by a separate motor. The fluid may be carbon tetrachloride or ethyl chloroform, the latter being less toxic.

A new Arriflex 16mm. camera, Model M, has the sprockets contained in the magazine like the 35mm. model, so facilitating threading. Magazines for 200ft., 400ft., and 1,200ft. are available. Pilot tone generator and marking light included. The camera may be blimped.

Two Arri processing machines were described. The Arriblock II is for reversal processing of 16mm. film, and has an output of 2,300ft. per hour; it operates in daylight. It is built in units, and incorporates pumps, replenishment, and temperature control.

The Arrimat provides spray processing of 35mm. or 16mm. film, negative, positive or reversal. The output ranges from 2,500ft. to 8,500ft. per hour. The film runs into empty cells where the solutions are sprayed at high pressure. There are no sprockets; the lower shafts are driven by means of an ingenious magnetic coupling.

Finally, Mr. Robertson described some new developments by Arnold and Richter which foreshadow the production of films in the same manner as television. The development comprises the fitting of an electronic viewfinder to a film camera, so that a number of cameras can be controlled from a console in the same way that electronic cameras are controlled.

The Arriflex-300 is fitted with a vidicon camera, which receives the image from the reflex shutter (25 per cent. of the light is still available for the normal look-through). The adaptation involves building the camera permanently into its blimp, and it is fitted with a single zoom lens, an Angénieux, whose focal length ranges from 35mm. to 140mm. at *f*/3.5.

The camera is also fitted with a marker light which produces synchronising marks on the edge of the film. Pilot lamps are fitted to the front of the blimp, and intercom. facilities are provided.

The camera is remotely controlled from a console, just as in the television studio. At the Bavaria Studios, where the first installation has been completed, there is provision for the director, the editor, and the camera operator. Three monitors show the pictures on the three cameras, and a fourth monitor shows the picture selected by the director. Sound is recorded on three separate magnetic films, each of which carries an identifying signal linking it with its appropriate camera.

Photoflood principle

Next speaker was John Stewart, of Stewart Films, who demonstrated the Mole-Richardson Colortran lighting system and showed some excellent films lit by it.

Basically, he said, Colortran is a scientific application of the photoflood principle. The two units he had used are the Super-kicker, which accommodates a lamp normally rated at 1,000W, 120V., and the Ciné-king, using a 500W. sealed-beam lamp, of which three types are available, giving different widths of beam.

By means of the transformer the voltage is built up gradually to a high figure, giving a very high efficiency. The larger model is claimed to be equal to a 5kW spot. The spot of light is oblong in shape, which is convenient for many purposes. The transformer enables the colour temperature of the light to be metered, markings showing 3,200 deg. and 3,400 deg. K.; it has four outlets, but, by means of a Y-connector, two

The Masterlite from the Colortran studio lighting system

lamps may be run from one outlet. In switching on, the lamps must be allowed 30 seconds before applying full voltage.

Mr. Stewart showed rush prints of a number of Eastman Color films, showing a high standard of lighting. In particular, he considered that a shot in the hangar of *HMS Hermes* would have been impossible without Colortran; he had had to group 15 lamps in a tiny balcony, to light an area of 70ft. x 400ft. The film showed exceedingly even lighting over this huge expanse.

Mr. Stewart reported that the bulbs last extraordinarily well; only one bulb had burnt out in a year's working. He had had his lamp stands fitted with rubber feet instead of casters—being so light casters are unnecessary.

Finally S. G. Fitch, of Newman & Guardia, Ltd., demonstrated three amazingly compact film processors. He referred to the Lawley Junior, used in every television studio in the country, and explained that the new machines, known as the Lawlette, were made in response to demands for a still smaller and less costly piece of equipment.

Four models

There are four separate models of the Lawlette: for 16mm. perforated film; 35mm. perforated film; 16mm. non-perforated film; and 35mm. non-perforated film or paper strip. The speed ranges from 5½ to 9ft. per minute, according to the film stock. The machine will run from a 5A. plug, and needs only a water inlet and drainage; it operates in daylight.

Film on a daylight spool is inserted into the magazine, and wound by hand on to another spool carrying leader film; the end of the film is attached to the leader already in the machine. The tanks, of chemical resistant plastic, comprise developing, rinse, fixing, two wash tanks, an alcohol bath to assist drying, and two drying chambers.

One tankful of developer will process 400ft. of film; no provision is made for replenishment, and the bath is discarded when it is exhausted. Temperature control of the developer is effected by the same heating system that feeds the drying cabinets.

Mr. Fitch mentioned that a reversal model was now available of the Lawley Junior. He also showed a new cleaning and waxing machine, which permitted prints to be screened or transmitted by television immediately after processing. The waxer portion uses liquid wax, and the surfaces are polished after waxing.

TRACING THE HISTORY OF EMULSION SPEEDS

AN important contribution to our knowledge of photographic sensitivity formed the subject of this year's BKS presidential address, delivered by R. J. T. Brown, DSC, BSc, FBKS, of Gevaert. The research work which formed the basis of the paper he credited to his colleague, Dr. P. Faelens, of Antwerp.

Mr. Brown traced the history of emulsion speed from the replacement of collodion by gelatine as a binding medium. In spite of statements that the use of gelatine conferred upon the emulsion no increase of speed, practical research suggested otherwise.

It was found, for instance, that digestion of the silver bromide gelatine emulsion in an excess of silver ions, instead of bromide ions, brought about a considerable increase in sensitivity. Part of the increase in speed was due to larger grain structure; it took place only in an alkaline developer.

The discovery that the use of different gelatines showed different emulsion speeds pointed to the fact that the binding agent contributed to sensitivity. In 1906 Lumière investigated the problem, but it was not until 1925 that Dr. S. E. Sheppard revealed the part played by sulphur compounds in the formation of silver sulphide "germs" on the surface of the gelatine. These researches marked a decisive turning-point.

An important contribution was that of A. Steigman, who indicated that the natural sulphur sensitiser in gelatine was the S_2O_3 salt of sodium.

All the early emulsions had been sensitive to the blue and ultra-violet end of the spectrum only, but, in 1873, H. W. Vogel realised that the addition of dyes to an emulsion could make it sensitive to those wavelengths absorbed by the dye. Early colour sensitive emulsions had a lower speed than the blue-sensitive coatings, and also showed very high fog levels and bad keeping properties. It was not until 1904 that the Holchst Dye Works produced the cyanine dyes which made the panchromatic emulsion practicable, and not until the late twenties that the discovery of still newer sensitising dyes made possible the fast panchromatic emulsions we know today.

Numerous experiments had been made to sensitise photographic emulsions with gold salts, but no reproducible results were obtained until as late as 1935, when Koslowsky effected a further increase in sensitivity on an industrial scale.

Earlier measurements had shown that the quantum efficiency in photographic emulsions had a value near 1 for wavelengths lying in the absorption band of the silver halide, in other words, one silver atom would be formed for each light quantum absorbed. These measurements were, however, made with a very intense illumination, and the quantum efficiency might be lower with a lower level of illumination.

Mr. Brown described lengthy experimental work carried out in the Gevaert research laboratories, in which historic types of emulsions were prepared and exposed according to early methods. Three developer baths were used, metol-hydroquinone, a physical [illegible]veloper consisting of a 1 per cent. pyrogall[illegible] solution containing a small quantity of sil[illegible] nitrate, and an early alkaline developer.

Electron micrographs of the d[illegible]loped emulsions were shown, and, in co[illegible]nction with density curves, demonstrated that [illegible] differences in sensitivity of these early e[illegible]lsions were almost completely due to differ[illegible]es in grain size. Since then, however, there [illegible]s been little increase in grain size.

Mr. Brown showed the import[illegible]e to practical results of theoretical researc[illegible]s. Research has always been hindered by the [illegible]ct that sensitivity is determined by infinitely [illegible]all traces of products which hitherto were alm[illegible]t impossible to determine by the existing analy[illegible]cal methods. The difficulty is especially grea[illegible] with silver bromide crystals, because the [illegible]nsitisers are located only at the surface of the crystal. Highly sensitive emulsions can [illegible]e sensitized with 2 x 10 $^{-4}$ gm. labile sulphur per gram of silver bromide. Similar difficulties arise when studying the latent image, since this cannot at present be measured directly.

The formation of sensitivity specks is greatly influenced by the presence of traces of impurities.

To summarise, said Mr. Brown, in present emulsions more than one absorbed quantum of light is necessary to make a grain developable. Until the means are found of breaking down this condition, maximum sensitivity will not be reached. Suggested reasons for this lack of maximum efficiency are a fading effect in the first stage after exposure, and the presence of latent silver image in the interior of the grain. It is also possible that known developers cannot develop some of the latent silver "germs."

Concluding, Mr. Brown expressed appreciation to technicians of Ilford and Kodak for their co-operation.

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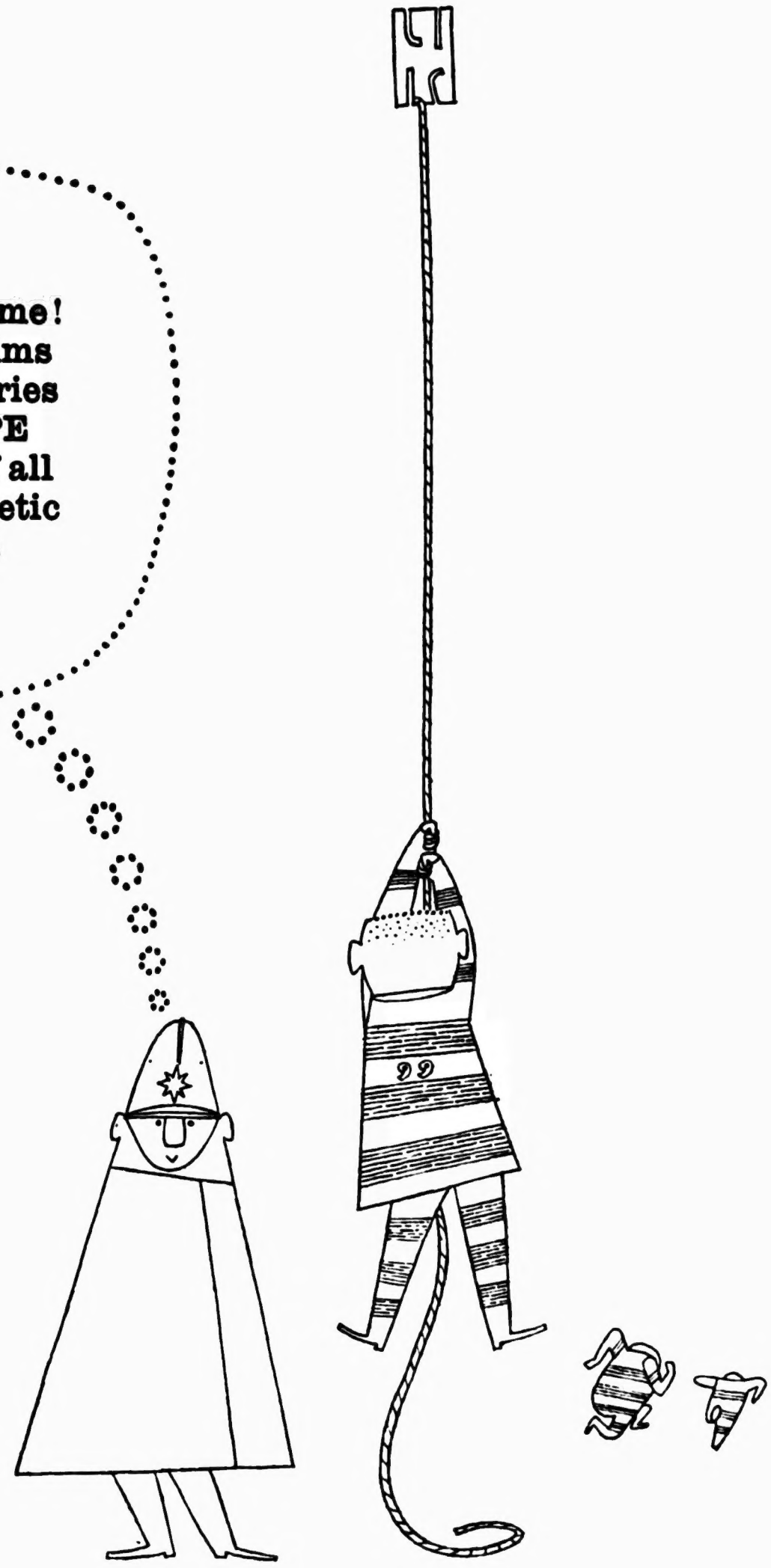

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